THE ALLIANCE OF MUSICK, POETRY AND ORATORY.

UNDER THE HEAD OF POETRY IS CONSIDERED THE ALLIANCE AND NATURE OF THE EPIC AND DRAMATIC POEM, AS IT EXISTS IN THE ILIAD, ÆNEID AND PARADISE LOST.

BY ANSELM BAYLY, LL.D.
SUB-DEAN OF HIS MAJESTY'S CHAPELS ROYAL.

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TO

THE RIGHT HONORABLE

WILLIAM PITT,

CHANCELLOR OF THE EXCHEQUER AND FIRST LORD OF THE TREASURY.

SIR,

WHILE Muſick ſoftens the paſſions, and Poetry illumines the underſtanding at eaſe and in ſilence, Oratory ruling over both, calls them forth to action on the moſt arduous and critical junctures.

Oratory with the tongue of Demoſthenes defended Athens againſt the invaſions of Philip; by that of Cicero, it delivered Rome from the conſpiracy of Cataline, and in YOU, Sir, ſteps forward with ſuperior vigour to ſtem the tide of Oppoſition, and

and ſave the SOVEREIGN and his People from unprecedented attempts, dangerous to the peace of the community, and ſubverſive of the Conſtitution in Church and State.

Joining therefore with the nation at large, in earneſt Prayer for the ſpeedy reſtoration of HEALTH to the KING happily reſuming his authority, and in ardent wiſhes that you may continue to diſcharge the high truſt and duty of a Stateſman, with that uncommon, unheard of and unrecorded wiſdom and integrity you have hitherto done, in diffuſing univerſal proſperity through the whole Britiſh Empire,

I have the honor to ſubſcribe myſelf,
With all due reſpect and admiration,
SIR,
Your moſt humble
and moſt obedient ſervant,

Whitehall,
December 22, 1788.

ANSELM BAYLY.

PREFACE.

OF the following ſheets it need only be ſaid by way of Preface, that whether eſtimable or not, they have one property, that of originality.

They are indebted very little to the ancients, ſuch as Ariſtoxenus on Muſick, Ariſtotle and Horace on Poetry, and Cicero on Oratory, or to the moderns, Boſſu, Dryden, Pope, Addiſon, or any other writer whatever, on thoſe ſubjects.

The obſervations on Muſick and Oratory are the reſult of many years experience, and on Poetry, of ſtudying the originals themſelves, Homer,* the father and preceptor of muſick, poetry and oratory, and Virgil and Milton, his ſons and pupils.

* See the Vignette in the Frontiſpiece, where Homer, under this character and idea, is crowned by one of the Graces.

MUSICK.

INTRODUCTION.

SOME have been pleaſed to conſider muſick, poetry and painting, as ſiſter arts, though, as it ſhould ſeem, with more fancy and ingenuity than judgement and truth. For they deſcend from far diſtant parents, or in another form of ſpeaking, they fall under the cognizance of different ſenſes; that of the eye, which is the proper judge of colours and proportion in painting, and that of the ear, which is the only nice and true diſcriminator of ſounds, their nature, whether grave or acute, and

their meaſure, whether long or ſhort, in muſick, poetry and oratory.

Muſick, poetry and oratory, may with elegance, if not with propriety, be called not only liberal, but ſiſter arts; of which muſick is the elder, and on whom the other two are dependent. Muſick is the baſis on which poetry and oratory can be advantageouſly erected, and by it can be truly judged of.

Muſick, indeed, if traced up to its origin, will be found the firſt and immediate daughter of nature, while poetry and oratory are only near relations of muſick, mere imitations of nature, and the daughters of inſtruction and art.

That muſick is the daughter of nature appears from the aptitude, which children of all nations have to ſinging freely as birds in the wood, ſome indeed better than others, with more taſte and genius. All perſons, young and old, are in ſome degree ſuſceptible, conſequently are judges, of muſical pleaſure, though few can give it in a ſuperior manner.

Muſick

Muſick is ſo connate with the ſoul of man, ſo purely intellectual, that it may with the greateſt truth be ſaid to owe its birth to nature, genius, or inſpiration; inſomuch, that they who derive it not hence, ſeldom pleaſe by being taught. Hence many that are blind conceive and excell in it with nicer feelings than thoſe who have eyes. Demodocus, Tireſias, Thamyris, Homer and Milton, were in their days prime muſicians as well as poets, and all were blind.

As there is in no arts a ſtricter alliance or more intimate correſpondence than between thoſe of muſick, poetry and oratory, ſo in none more cloſely than in theſe hath nature joined *dulce et utile*, delight and utility, pleaſure and innocence.

They have ever been uſed, and like other excellencies, ever abuſed. At firſt they dwelt together in friendly union, when muſick aimed to animate by the ſimplicity of ſounds in divine worſhip, poetry to civilize mankind with ſentiments, and oratory to inform the underſtanding, and engage

the paſſions and affections on the ſide of truth and virtue.

Muſick, ſince the time of Guido Aretinus, a monk of St. Benedict's order, in the tenth century, hath been improved to a wonderful degree by a greater variety of melody, and by acceſſion of harmony; but then as the imagination, unchecked by reaſon and judgement, is apt to run wild, in the preſent age we are many times more ſurpriſed at the attempts and extravagance of execution, than pleaſed with neatneſs; the ſimplicity of air is often ſpoiled by the redundance of variations and graces; nature is outraged in imitations, and the ear is perplexed, if not loſt, in a croud of harmony, or tired with everlaſting repetitions of the ſubject.

We ſhall now confine our obſervations to muſick only; Firſt, its plain elements and requiſites—Secondly, its ornaments and graces.

PART

PART THE FIRST.

On the ELEMENTS *and* REQUISITES *of* SINGING.

DEFINITION.

MUSICK, as exemplified above, appears to be both a ſcience and an art: in theory and compoſition, founded upon regular and fixed principles of geometrical proportions, it is a ſcience affording entertainment to the eye, the underſtanding and judgement; in its effects by execution of the voice, or inſtrument, delighting the ear with agreeable ſounds, it is an art, the reſult of a lively fancy, exquiſite taſte and great attention.

Many have written upon muſick as a ſcience, but perhaps no one plainer, with more modeſty and good ſenſe, than Dr. William Holder, and his cotemporary, Chriſtopher Simpſon.

Dr. Holder was ſubdean of his Majeſty's Chapels Royal from the year 1674 to 1689; when he wrote a treatiſe on muſick, entitled, The natural Grounds and Principles of Harmony.

Chriſtopher Simpſon was a famous lutaniſt, and ſerved in the loyal army, commanded by William Cavendiſh, Duke of Newcaſtle; he publiſhed in 1677 what he calls, A Compendium of Practical Muſick.

Very few have written upon vocal muſick, but no one largely and ſyſtematically, though very many have profeſſed to execute and teach it.

Pier Franceſco Toſi hath given ſome very uſeful hints in his "Obſervations on the florid Song;" which the Reader will meet with in the following ſheets.

The Theory of Sounds.

In purſuing this deſign, the firſt and leading points of inquiry will be into the nature of ſounds ſingle, ſucceſſive and conjunctive.

Of ſingle Sounds.

To inquire how ſound is propagated by the air, whether in ſtraight lines or circular, by vibration or in undulation, might be matter of amuſement rather than of utility; but a conſideration of ſounds themſelves, and their difference, is very neceſſary and of great importance, though perhaps little entertaining to thoſe who have not attended to them: Sounds, tones, and voices, are of two kinds, articulate and inarticulate.

Inarticulate ſounds, in contradiſtinction to noiſes and *clangors*, ſuch as thoſe of wind, water, thunder, ſcreaming, howlings, may be produced agreeably by certain percuſſions on a glaſs, drum, bell, or by air through tubes and every kind of wind inſtruments.

Tones ariſe from a ſtroke, touch, or preſſure upon ſtrings and wires, of different ſizes and tenſions, or by pinching them with the nail or finger, called *pizzicotto*.

Voices, thoſe eſpecially of the human ſpecies, the moſt agreeable, are formed by the mouth opened wide, and by the lips, which ſhape them, cloſing with rotundity in the lower tones, but open in the upper, with rotundity, expreſſed by the letters *a*, *e*, *i*, *o*, *u*, and in the words *aw*, *eat*, *ye*, *oh*, *woo*.

Theſe ſounds, pure and ſimple, or compounded, are the elements of vocal muſick and language; accordingly they are named in Latin *vocales*, vowels, or vocal ſounds, from the Latin word *voco*, to call out aloud and audibly.

When the vowels or vocal ſounds are nicely tried, it will be found, that only three of them can with ſtrictneſs be conſidered as purely ſimple and independent, namely, *aw*, *ye*, *woo*; the others, being not ſufficiently diſtant or ſeparated from them, may be called intermediate. Thus between *a* in our words *all*, *tall*, *fall*, which

we

we will call the firſt, open, deep and broad ſound, and the thin narrow ſound of *i* in *him*, *fill*, come a ſecond open ſound of *a* in *far*, *father*, *gravity*, *hallowed*, *ſhall*, *ſhalt*, *man*, *mane*, and a third, expreſſed by *ea* in *mean*, and by *e* in *men*; ſo likewiſe between *i* ye and *u* woo, come the ſounds of *o* in *no*, *note*, *none*, *ſon*, *ſun*, *run*, *gun*; which laſt ſound in none, ſon, ſun, run, gun, I would call the open *u* like the French *e* feminine in *le*, *je*, to diſtinguiſh it from that in the words *full*, *pull*, which let it be named the cloſe or ſhut *u*, woo.

Again, theſe ſounds by nature, or in their mode of prolation, with reſpect to time and each other, are either long or ſhort. Thus the open broad ſound of *a* in *all* is naturally long, as is alſo the ſecond in *father*, *mane*, but in *man* it is ſhort; ſo is *e* in *men*, *i* in *ſin*, but in *ſeen* it is long: *o* in *note* is long, but in *not*, *none*, it is ſhort: *u* in *ſun*, *run*, is very ſhort, but in *ſoon* it is long.

When two or three of the ſimple vowels are joined together, and made to produce a mixed ſound, they are called *diphthongs* and

and *triphthongs*, from the Greek words *diphthongoi* two ſounds, *triphthongoi* three ſounds. Inſtances of diphthongs are *ai* in the word *day*; *oy* in *boy*; *ua* in *quarry*; *ei* in *eight*, *either*, *eye*; *ue* in *queſt*, *well*; *ou* in *out*; *iu* in *few*: Of triphthongs are *w*, *a*, *y*, in *way*; *u*, *o*, *y*, in *buoy*, or *buoyant*; and *u*, *a*, *i*, in *quail*.

Diphthongs, ſome are proper, and ſome improper, ſo are triphthongs.

Proper, where each ſound is diſtinguiſhed and audible, the firſt coaleſcing or melting into the other, and forming but one ſyllable, as in the words *day*, *quail*, *eight*, *eye*, *queſt*, *out*, *few*, *now*, *word*, *way*: and improper, where only one ſimple ſound is heard, as *a* in *fault*, *awe*, *ought*; *o* in *ſword*, *know*, *knowledge*; *i* in *buiſy*.

Obſerve, each of the vowels, even in diphthongs and triphthongs, is liable to be changed in the hurry of ſpeech into the ſound of the open *u*, and become very ſhort, as *i* in *bird*, *ou* in *marvelous*, *iou* in *gracious*, *glorious*.

Articulate ſounds ariſe from gentle ſtops or interpoſitions, and quick removals, of the

the tongue and lips, jointly with the inarticulate, made uſe of in forming ſyllables and words, as *ab*, *ba*, *pa*, *am*, *ma*, *pater*, *mater*, *father*, *mother*, naturally uttered by kids, lambs, and children. Theſe articulations, by reaſon of their uſe with the vowels, are named *conſonants*, from the Latin word *conſono*, to ſound with or in conjunction.

This deſcription of articulate and inarticulate ſounds, is neceſſary as a firſt principle or foundation in our preſent ſubject, and will be found of the utmoſt utility to thoſe, who wiſh to ſpeak and ſing properly, diſtinctly, and elegantly, either in Engliſh, French, Italian, or any other language whatever, after a manner, which, it is ſaid, was inſpired into the ancient Greeks,

Graiis ingenium, Graiis dedit ore rotundo
Muſa loqui———————

Modulation and *Harmony*.

Single ſounds, as being unconnected with any other, afford no ſenſe in language, nor tune and delight in muſick: to effect this they muſt proceed in a certain mode and regular ſucceſſion, called modulation

modulation or melody, and in proportionate combinations, which conſtitute harmony.

Sounds, as intimated above, are conſonant or diſſonant, that is, pleaſing or diſguſting.

Diſſonant are thoſe of diſproportion, tremulous, ſhrill, jarring, rough, hoarſe, too loud, or out of tune; and thoſe which are conſonant, muſt, on the contrary, be ſteady, ſmooth and proportionate.

If the ſingle ſounds be not agreeable to the ear; it is impoſſible they ſhould be ſo either in melody or harmony; this may be admitted as a muſical maxim.

The firſt and principal care, therefore, of a vocal or inſtrumental performer, ſhould be taken in the formation of ſingle ſounds, by making them bear a due proportion of ſoft and loud, with ſweetneſs to each other in ſucceſſion and union.

The production and formation of agreeable Sounds.

In order to know how ſingle ſounds may be made agreeable to the ear, it is neceſſary to

to conſider more particularly the manner and means by which they are produced.

Inſtrumental ſounds and tones are propagated principally two ways, either by the vibration of ſtrings and wires of different dimenſions and tenſions, that is, drawn up to a certain pitch, or by conveyance of air through tubes and pipes of different ſizes, lengths, and apertures: Vocal ſounds, or thoſe of the human voice, are produced both theſe ways. For the lungs, being inflated with air, communicate it by preſſure to the wind pipe, an artery or muſcle, conſiſting of nerves and tubes: at the top of this the *larynx*, by dilatation, contraction and pulſation, plays, as it were, and forms the ſounds; which being tranſmitted through the mouth, are ſhaped by the lips.

Galen, contemplating on the final cauſes of parts and members in the human body, diſcovered the wiſdom of the Creator in the form of the hand, with the fingers ſhorter one than the other, curiouſly contrived, by the preſſure of the thumb on the back of them, for griping and holding faſt:

faſt: had the obſervation occurred to him as a muſician as well as an anatomiſt, he would certainly have admired the eminent deſign and uſe of the lips in ſpeech and ſinging.

By a contraction of the lips the ſounds are thinned, by the motion of them and the jaw they are broken, and by an over extenſion they are too much enlarged.

If the ſounds are hindered and choked in the throat, or confined within the mouth by the teeth, the tones produced are guttural and diſagreeable, after the manner called mouthing and muttering, or mumbling.

The throat then, mouth, teeth and lips, moderately opened with ſteadineſs, this it is that gives a proper rotundity to the ſounds, and a ſweetneſs ſuperior to that of any inſtrument whatever. It is upon this principle that all wind inſtruments terminate with circularity.

It is eaſy to conceive from what hath been obſerved on inarticulate ſounds, that the moſt agreeable in ſinging muſt be the inter-

intermediate, as being neither too open and broad, nor too thin and narrow.

In all diphthongs and triphthongs, both proper and improper, of every language, the voice ſhould be ſhort as poſſible on the narrow vowel, and be forcible, or continue on the open, as on the open *u* in *hear*, *fear*, *cheer*, *life*, *beauty*; on *o* in *out*; on *a* in *way*, *praiſe*, articulating the conſonants which precede or follow the vowels, neatly, lightly, and quick, yet ſo as to be diſtinguiſhed by the ear, without what may be called a hard, vehement, boiſterous, and vulgar utterance, like that of ſpelling words and ſyllables, or the contrary extreme of a ſoft and affected pronunciation, that of narrowing the vowels, and not articulating the conſonants at all, changing vocal muſick into inſtrumental.

One or other of theſe unpardonable faults many public ſpeakers have, and the generality of ſingers, Italian as well as Engliſh.

Some ſpeak and ſing in the throat, or through the noſe; many thin the tones, break, or produce them tremuloufly, or not

not with correſpondence and proportion, ſo as to render the voice and inſtrument all of a piece, effecting in ſound, what Pythagoras obſerved on true friendſhip, that it makes of two, and many, one.

Moſt agreeable united ſounds, and neareſt to the ſweetneſs of the human voice, are thoſe produced from glaſſes and the Æolian harp; yet as they are confined, ſoft only and ſlow, they deſerve no conſideration in the ſtudy and practice of vocal muſick, except perhaps in forming the voice, and in pianos and plaintives.

The delivery or putting forth of the voice, and its ſupport, called in Italian *ſoſtenuto di voce*, are not only very pleaſing, but indiſpenſible requiſites in ſpeaking and ſinging, though of moſt difficult acquiſition; in which the Italians, it muſt be confeſſed to their honour, excell the Engliſh, and Madame Mara all the Italians I ever heard, except Monticelli, in theſe, as alſo in the other two requiſites above mentioned, elegant pronunciation and uniformity of tone; without which the greateſt execution, ornaments,

ments, and graces of ſinging and playing are of no eſtimation, like fine colours on vile canvas, and with bad drawing.

We may now infer from the preceding remarks, that agreeable ſounds depend not only on the nature of the voice and inſtrument, but alſo very much on their management, to be acquired by great attention to ſound, frequent practice, and the inſtruction of a maſter, ſkilful and of real taſte.

The art of forming the voice with ſweetneſs and unity of tone is a ſecret underſtood and felt by very few who teach muſick, and by the performers of it.

The method hitherto purſued by profeſſors in teaching *ſol-fa-ing*, is firſt to aſcend gradually from the lower part of the voice to the upper, and from thence to deſcend.

Though this method may in time poſſibly anſwer the end propoſed, yet when we conſider, that it is eaſier to deſcend with the voice than to aſcend, the oppoſite practice might be found equally proper for ſtriking the tones, and certainly much

better for forming the voice, beginning with the beſt natural tone, which in every voice is about the middle, and regulating by that all the others above and below.

The Italian maſters very properly diſtinguiſh tones into thoſe *di petto* from the breaſt, which are the natural, deepeſt, fulleſt and moſt agreeable; and thoſe *di teſta* of the head, which are the higher and ſmaller, formed by properly contracting the throat and ſhaping the mouth.

By opening the throat lower tones may be gained artificially to the natural, and upper by properly contracting it.

The upper artificial tones are properly the *falſetto*, being only two, three, or more added to the natural, and made exactly to reſemble them; and not thoſe, which are feigned by a change of the whole voice.

There are in nature four kinds of human voices, diſtinct and peculiar, that called the *baſſo* or baſe, the loweſt, in man; that of boys and women, the higheſt, called the *ſoprano* or treble; and the two middle, called the tenor and contratenor.

This

This is a wonderful ordination of divine wiſdom for the purpoſes of diſtinguiſhing the ſex, and of delight and inſtruction in ſpeaking and ſinging.

The tenor, confined to its natural limits, may be conſidered as an octave below the treble, the contratenor an octave above the baſe, and the baſe an octave below the tenor.

Let the maſter then in teaching, and the ſcholar, in learning to *ſol-fa* and form the voice, carefully attend how to open the mouth, that the tones may come forth freely, without any interruption of the throat, tongue, teeth and lips, and how from the low to gain by degrees and in perfect union, reſembling a peal of bells, the high notes—ſtriking the lower firm, round and full *di petto*, and the higher *di teſta*, with proportionate ſoftneſs and proper rotundity, to prevent ſcreaming, ſqualling, and hooting.

The higher tones, if not given by nature in a *ſoprano* and *contralto*, may be acquired very agreeably by art *di teſta*, from a management of the throat by narrowing

the wind-pipe, ſomewhat ſimilar to the leſſer pipes in an organ, and to the pinching of notes judiciouſly in a wind inſtrument. Let the maſter ſee that the voice, both *di petto* and *di teſta*, come forth neat and clear, neither paſſing through the noſe from a fault of contracting the jaw, nor choaked in the throat by drawing back the tongue, which are two the moſt inſufferable tricks and defects in a ſpeaker or ſinger.

The maſter and ſcholar ſhould be of diligent attention to diſcern where the full natural voice *di petto* terminates upwards, generally and beſt in a *ſoprano* about *d*; it rarely comes to *g* in *alto* without ſcreaming, and in a *contralto* at *g*, *a* or *b*, ſcarcely higher without feigning; and from thence upwards help the learner to gain the notes *di teſta* or *falſetto*, ſo united with thoſe *di petto*, as they may not be diſtinguiſhed, both in going up to the higheſt artificial notes, and in returning to the real below.

If the real and artificial tones do not perfectly unite or agree, the lower covering, like the greater bell, or a well formed organ and harpſichord, the next above through

through the whole peal, the voice will be of different ſounds, or as *Toſi* ſays, of diverſe regiſters, and conſequently cannot be heard with delight.

Under this management a good natural voice of any kind will charm, and an indifferent voice may be made agreeable.

In preſerving a unity of tone naturally and artificially, conſiſts the delight and excellency of a voice and inſtrument.

Height, Depth, and Meaſure of Sounds.

Having gone through with the doctrine and theory of muſical ſounds, ſingle and in combination, we ſhall now proceed to other properties, their height, depth, and meaſure.

Sounds produced in ſpeaking and ſinging are of three kinds, high and low, either in gradual ſucceſſion, or in diſtances, called intervals, and monotonous: the two former are effected by the elevation and depreſſion, that is, the raiſing and falling of the voice, and the latter by a repetition of the ſame tone.

Meaſure relates to the continuance or ſuſtentation of the ſounds longer or ſhorter, and is called time.

Muſical Notes, their Names, and Keys.

Height, depth and meaſure are expreſſed, or repreſented artificially to the eye, by certain marks, called notes,

in muſical language named breve, ſemibreve, minim, crotchet, quaver, ſemiquaver, ſemidimiquaver, placed upon five parallel lines one over another, and between the ſpaces, aſcending and deſcending on them, ſlow or faſt, as ſo many ſteps; hence the name *ſcale*, or gamut, denominated *gamut*, *are*, *bmi*, *cfaut*, *dſolre*, *elami*, *efaut*, *gſolreut*, or their initial letters, *g*, *a*, *b*, *c*, *d*, *e*, *f*, *g*, confined with perpendicular lines called bars, thus,

Here

Here *g*, *a*, *b*, *c*, *d*, *e*, *f*, beginning on the ſecond line, and aſcending to the fifth, anſwer to the ſeven tones in muſick, *g* repeated on the ſpace above, being the octave to *g* below, not the uniſon, as ſome improperly call it. For uniſons are exactly one and the ſame tones, as when a number of boys or women ſing together the ſame tune; whereas in octaves the voices and inſtruments are of different ſorts, either by themſelves, or joining with the ſopranos.

Each of theſe letters hath its peculiar and proper modulation; of which ſuch letter is the denominator and guide, therefore called the *key* or fundamental note of any tune, melody, or harmony.

The diviſion of Sounds into half, quarter—

Sounds or tones have another very curious property, that of diviſibility, to be diſtinguiſhed only by a ſkilful ear, and with mathematical preciſion by means of an inſtrument conſtructed of one ſtring, therefore called a monochord.

Children and grown perſons untaught, ſing naturally, to all appearance, in whole tones.

The minute diviſion of ſounds into half, quarter, and ſmaller *dieſes*, that is, diviſions, is diſcoverable, unpleaſingly indeed, by ſcrewing up and letting down a ſtring of the harpſichord, or by ſliding up and down on a ſtring of the violin with the finger; and agreeably in the whiſtling of birds, in the various inflexions, that is, turnings and windings of the human voice in ſpeaking, and with exquiſite art in ſinging, as alſo in playing on the violin.

In vocal and inſtrumental muſick ſounds are moſt agreeably divided into ſemi or hemi-tones only, that is, half tones, acute or ſharp, and grave or flat.

The ſharp is expreſſed by two perpendicular ſtrokes parallel to each other, with two horizontal acroſs them ♯, and the flat by a mark ſimilar to a ſmall *b*: hence the diſtinction of keys flat and ſharp.

The diſtinction of keys, after a general and familiar way of ſpeaking, is into Gamut or *g* with one ſharp *f*; into Are or *a* with three

three ſharps, *f*, *c* and *g*; into Bmi or *b* with five ſharps, *f*, *c*, *g*, *d*, and *a*; Cfaut or *c*, is called the natural or open ſharp key, having neither flat nor ſharp; Dſolre or *d* hath two ſharps, *c* and *f*; Elami or *e* four ſharps, *g*, *c*, *d*, and *f*; laſtly, *f* hath one flat, namely, *b*.

If the keys are conſidered critically and more minutely, then the flat are *e* with one ſharp *f*; *f* ſharp with two other ſharps *c* and *g*, but *f* natural hath four flats, *a*, *b*, *d*, *e*; in which keys Handel hath two very fine fugues in his leſſons for the organ.

Again, *g* hath two flats, *b* and *e*; *a* is called the open or flat key.

Great maſters proceed into ſtill nicer diſcriminations of *c* ſharp, with three other ſharps, *f*, *g* and *d*; *c* with three flats, *b*, *e*, *a*, the oppoſite to which in the ſcale of muſick being the ſharp key of *e* flat, with two other flats *b* and *a*; laſtly, *d* with one flat *b*.

In the propriety of technical language theſe are called ſharp and flat keys, major and minor, ariſing in the major or ſharp key from the third above the key note, con-

containing one ſemitone more than the minor or flat key.

The three modes of Muſick.

By means of flats and ſharps is introduced a ſtyle or mode of muſick, commonly called *chromatic*, becauſe diſtinguiſhed by the ancient Greek muſicians with *black ſpots*, from the natural modulation of whole tones, which *ſcale* or *genus* is named *diatonic*, or *harmonic*.

The inflexions of the human voice in ſpeech are wonderfully, muſically, and ſignificantly various.

Nature with univerſal and intelligible language, directs perſons of all nations to expreſs their ſenſations of diſlike and refuſal, of anger, pain and ſorrow, in grave, and of approbation, pleaſure and joy, in acute tones, modified into quarter, half quarter, and even more minute diviſions, producing another mode or *genus*, which is *intermediate*, *within* or *between* the chromatic, named for that reaſon the *enharmonic*.

Though the chromatic mode cannot reach the enharmonic, yet can it under the conduct of an able compoſer and ſinger, make amazing approximations, and even excel it in lamentations of miſery and exultations of happineſs.

I here endeavour to convey ideas of the three principal Greek modes or *genera* of muſick, by ſpeaking in the plain language of common ſenſe to thoſe, who are unſkilled in muſick: they who would wiſh to know them critically, may conſult Simpſon, Part III. S. 8. Chambers's Dict. under mode; and above all, Dr. Burney's very ingenious, entertaining and elegantly written Hiſtory of Muſick, vol. I. p. 7, 29.

All duplicate, that is, any two ſounds in agreement with each other, produces ſimple conſonance, as the octaves of ſuch ſounds ſtruck together do compound; on the other hand, the agreement of three or more ſounds produces concord, and a number of theſe agreements in ſucceſſion, produce harmonical modulation.

The

The reſolution of a diſcord from a ſharp or flat, returning to a whole tone, is done by a mark ♮ called a natural.

Of Meaſure or Time.

Time, whether ſlow or quick, is meaſured naturally by the pulſe, and by repercuſſion of air, as in an echo; alſo by ſteps of the feet, by motion of the hand up and down, by the fingers after a manner called *ſcanning*, and artificially by a pendulum; and in muſick by the above mentioned notes, confined within bars, where one breve is equal to two ſemibreves, one ſemibreve to two minims, two minims to four crotchets, four crotchets to eight quavers, eight quavers to ſixteen ſemiquavers, and ſo on.

Time again is either equal, called common and *binary*; or unequal, called tripple and *ternary*.

Common time is meaſured by the motion of the hand or foot equally down and equally up, as in marching, walking, running, trotting; which laſt anſwers to *ſtaccato*.

In

In very ſlow time you are to count leiſurely one, two, down, and one, two up, the time of a breve; leſs ſlow, one down and one up, the time of a ſemibreve, and of two minims; quicker, two down and two up, of crotchets; very quick, four down and four up, of quavers; and ſwift in ſemiquavers, eight down and eight up; and ſwifteſt ſemidimiquavers, ſixteen down and ſixteen up.

Triple time is the reverſe, two down and one up, or one up and two down, as in limping and walking lame, or in lamentation and ſudden ſtarts, *Pes citus*—a ſhort and quick foot, as Horace calls it.

A long and breve, the longeſt and ſloweſt notes, were anciently in uſe, but now ſeldom or ever, except in madrigals and church muſick; and ſemidimiquavers, expreſſive of the quickeſt time, are uſed chiefly in diviſions of inſtrumental muſick; which, when executed diſtinctly, neatly, with unity of tone, and without miſſing a ſingle note, have a marvelous and moſt delightful effect; but when otherwiſe, as is too frequently the caſe, they

are moſt diſguſting, and give the greateſt pain to a fine ear and real taſte, how much ſoever admired and applauded by the multitude.

One breve, one ſemibreve within a bar, as alſo two minims, four crotchets, eight quavers, ſixteen ſemiquavers, or a mixture of them, as one minim and two crotchets, expreſs common time; ſo do ſix quavers, three down and three up, commonly called jig time.

Three minims, three crotchets, three quavers, or one minim with one crotchet, or two quavers, expreſs triple time.

Diviſibility of Time.

Time as well as tones is diviſible, as above explained, into very minute parts, which are expreſſed by technical terms, and marks borrowed from the Italian.

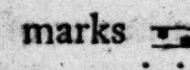
Slow and moderate time is denoted by the words *grave*, *adagio*, *largo*, *largetto*, *andante*, and quick by *allegro*.

Common time is marked by the ſigns C, , , and both common and triple by

by figures, as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{8}$ ſimple, and $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{16}$ compound, to be known from inſtruction and practice.

Reſts and Pauſes.

Sounds and time are agreeably balked and varied by a mixture of quick motion with ſlow, and by halts, ſtops, reſts, pauſes of the foot elegantly in dancing the minuet, and of the voice in ſpeaking and ſinging, to be imitated, but perhaps not equalled, on inſtruments.

Reſts are expreſſed in written muſick by theſe marks  anſwering to a ſemibreve, minim, crotchet, quaver, ſemiquaver, and a pauſe by this 𝄐, which is of no exact meaſure, being longer or ſhorter at pleaſure.

Elegant ſpeaking, ſinging and playing, beſides thoſe halts, ſtops, pauſes, called comma, ſemicolon, colon, period, and reſts, make uſe of others, which may be comprehended under the term *cæſura*, a little cut or ſeparation, made by taking off the voice in ſpeaking and ſinging words and ſyllables, with ſuſpenſion of the ſound,

one

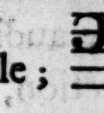
one while longer than a comma, ſemicolon —another while ſhorter than a comma, ſemiquaver, or even a demiſimiquaver, like the twinkling of an eye, ſoftening the voice at finiſhing the laſt letter of a word and the paſſing note, as it were breathing it out only.

How to introduce theſe *cæſuras*, and what kind, without hurting the connexion of words in a ſentence, and without breaking the time of the movement in muſick, requires the niceſt judgement to teach, and the fineſt feelings to execute; which, when done properly, give a hearer of taſte exquiſite pleaſure, and when omitted, equal indignation.

The Claves or Marks of human Voices.

There are in nature, as obſerved above, four diſtinct kinds of human voices, thoſe of boys and women, the higheſt, called the treble or *ſoprano*; that of man, the loweſt, called the true baſs; and the two middle, called tenor and countertenor, or *contralto*.

To

To expreſs theſe different voices ingenuity hath invented certain marks, called *claves*, clefts, or clifts, placed at the beginning, and occaſionally on any part, of the five lines, as on the ſecond line, denotes the treble;  on the fourth the baſs; alſo on the fourth line, the tenor; and the ſame mark on the third, the contratenor.

Difference of Effect from a conjunction of Voices and Inſtruments.

From a multiplied conjunction of voices and inſtruments in *Homophony*, that is, uniſons, and in *Antiphony*, that is, octaves, ſingle and double, muſt certainly ariſe fulneſs more aſtoniſhing, more effective and more comprehenſible to common ears, than from a leſs number in parts or harmony.

Here, perhaps, lies the ſecret power of ancient muſick above modern, like the Pyramids of Egypt, which create grander ideas than the orders of Greece, or like

the beams of the ſun, that are more ardent in the action of converging than of diverging.

In our own times we have known the ſimpleſt melody ſung to the moſt ſimple words, "God ſave great George our King"—in which the whole audience could join with loyalty and affection, rouſe and tranſport them more than the moſt refined harmony.

No voice exempt, no voice but well could join
Melodious part———————

MILTON's Parad. Loſt, III. 370.

Harmony, doubtleſs, is more diverſified, affords more expreſſion and delight to learned ears than uniſons and octaves; which yet introduced occaſionally would certainly ſurprize even them, like a ſtroke of the ſublime, "Let there be light"—but might tire with continuance; and herein the moderns have the advantage over the ancients.

As in preſerving a unity of tone conſiſts the excellency of a ſingle voice and inſtrument, ſo in the agreement of many voices and inſtruments conſiſts the pleaſure of concert.

concert. Correſpondency of tone and expreſſing words together, perfection in tune, and exactneſs of time, produce that conſonancy in muſick, which fills the ear with ſweetneſs, and expands the ſoul with delight, either in a ſingle air or in parts; as on the contrary nothing is more diſguſting than when this conſonancy is broken by diſproportionate ſounds in voices and inſtruments, even though they be exact in time and tune.

What gall is to the taſte, and diſtortion to the eye, that is divers tones to the ear in a ſingle voice or inſtrument, or in many voices and inſtruments, louder than each other, going before, dropping in, or holding out after each other, the leaſt in the world.

I would introduce the term conſonancy as a diſtinction to that of conſonance.

Conſonance I leave to its uſual ſignification, the accord of two ſounds; and by conſonancy I mean the agreement of many ſounds with one another, among themſelves, and in parts, after a manner, which ſhall enter the ear as one ſound.

The falſe taſte of not keeping a voice and inſtrument to its natural tone or compaſs.

The modern practice, or rather vicious trick, of running one voice or inſtrument into another, the baſs into a contralto, the ſoprano into a flagellet, the violin into a flute, and the violincello into a violin, as being unnatural, is certainly ſo far improper, even could the diviſions and paſſages be executed clean, with exactneſs and unity; but as this is not done for the moſt part, even by thoſe, who have the character of being the beſt performers, nor ſcarcely poſſible to be done in very ſwift movements, the practice is exceedingly offenſive to a chaſte and diſcerning ear, and therefore ſhould be ſparingly uſed by the ableſt practitioners, and ought to meet with diſapprobation from the audience, when attempted by novices, who aim to run and fly, or ever they have learnt to walk.

Each voice and inſtrument hath its own extent, bounds, and excellencies, ſufficient for cultivation and pleaſure, without invading or engroſſing the property of another.

The reed inſtruments, ſuch as the hautboy and baſſoon, are neareſt perhaps in ſound

ſound to the human voice, and require as great and like care, attention, ſtudy and practice, to bring out the tones united beautifully in the *piano*, *forte* and ſwell.

The lower tones of the hautboy ſeem to be the worſt, ſomewhat reſembling the croaking of a frog, duck, or hoarſe rough voice, and require the moſt care to be formed, or not to be uſed, if incapable of being well ſhaped.

Falſe Uſe of the Chromatic and Enharmonic Modes.

I would here, with due ſubmiſſion, reprobate two other tricks or abuſes of modern compoſers and practitioners, when they aim at introducing very often the chromatic and enharmonic modes crudely and by force, only to ſhew their ſkill, without diſcovering any propriety and view of impaſſioning words, the melody or harmony, eſpecially in cloſes or cadencies.

The common Chords in Muſick.

If we would know the Creator, admire his wiſdom and power, and love him for his goodneſs, we muſt ſearch deeply into

his works, the divers forms and qualities of beings, numberleſs and infinite, from matter perhaps homogeneous.

Among forms and qualities occur ſounds in language and muſick, their various changes and combinations.

Of muſical ſounds the fundamental is a unit, and the firſt ſimple concord in aſcending is a third, next the fifth, incluſively comprehending two thirds, and laſtly the eighth, made up of three thirds, called the common chords; again deſcending from the unit or firſt ſound excluſive, you have a third below, commonly called the fourth of the key, or tetrachord, ſuppoſed to be the moſt perfect chord.

It is a curious and pleaſing experiment, that of ſtriking a ſingle note on the harpſichord in the baſs, or on the violincello, the ear held cloſe to the inſtrument perceives the undulation to paſs off evidently and diſtinctly in the common chords of third, fifth and eighth: This diſtinction or plurality and unity runs through all nature.

Thus far you have a ſhort and plain view of muſick, its mere elements and ſimple

ſimple requiſites, eſpecially thoſe of ſinging with agreeable ſounds, and with variety of height, depth and meaſure, in melody and harmony.

The effects of pleaſing ſounds are great, and very ſenſibly felt even naked and bare, conveyed to the ear by inſtruments only, but much more raviſhing and active are they, when preſented to the mind and paſſions by the human voice in the elegant garb of poetry and oratory.

It is poetry which gives muſick its very form, and the power of conveying ſenſations and ideas in the deſcription of actions, and in the excitation and abatement of the paſſions.

Here ſounds in melody and harmony may one while be plain and narrative, as in recitative, yet neat, pleaſing and inſtructive; another while full, bold, and enforcing; ſublime, marvellous, and even terrible.

Again, on the contrary, ſounds may be tender and perſuaſive, lively and joyous, plaintive, melting, pathetic and ſupplicatory, ſoftening ſeverity into pity, and ha-

tred into love, cheering the heart, ſoothing its cares, elevating it with ſpirit, and rouſing it into courage.

It were eaſy to ſpecify compoſitions containing innumerable airs, capable of raiſing theſe latter emotions of the ſoul in almoſt every common hearer; I ſhall therefore bring to the remembrance of the judicious a few inſtances only of the marvelous and terrible kind from among many, in the choruſſes of the Meſſiah, Iſrael in Egypt, Saul, and the final grand chorus in the Prodigal Son; the whole of which laſt is a moſt excellent compoſition, the choruſſes enriched and varied with pleaſing melody, and many of the airs moſt delightful, in the Italian caſt.

" Unto us a Son is given—Glory to God in the higheſt—Lift up your heads, O ye gates—Hallelujah, for the Lord God omnipotent reigneth—Bleſſing and honour —Begin; each tuneful voice employ"—Theſe choruſſes are in the grand and ſublime ſtyle, as thoſe of " Fire running along the ground, mingled with the hail—

of

of lice, frogs and raiſing of Saul"—are of the marvelous and terrible kind.

When we hear in theſe pieces the chromatic *genus* mixed ſo ſtrongly with the diatonic, to uſe the words of Virgil,

Arrectæ que horrore comæ, et vox faucibus hæſit—

our hair ſtands an end, and our tongue cleaves to the roof of our mouth; or of Milton, we are terrified and affrighted with

"A fiery deluge—darkneſs viſible—ſights of woe—regions of ſorrow, and doleful ſhades"——

In public dramatic exhibitions and in private concerts, the generality of auditors like to be amuſed without being inſtructed; expecting merely to be entertained and abſtracted from themſelves with light airs, ſet to trifling words, they feel no emotions of ſedate pleaſure reſulting from the fulneſs, gravity and expreſſion of ſacred muſick; but the few, who wiſh to be improved with ſentiments, are beſt pleaſed with compoſitions, which elevate by excitement of the nobler paſſions and divine feelings,

feelings, ſuch as courage, pity, devotion and friendſhip.

The multiplicity of muſical compoſitions produced by the maſters of this nation alone, and that within theſe few years, is truly aſtoniſhing; but ſtill more aſtoniſhing is the diverſity of compoſitions, judicious and pleaſing, upon the ſame words, I mean the *Te Deum*, *Jubilate*, *nunc dimittis* and *cantate Domine*—commonly called ſervices. Many of theſe are in the ſame key, and ſome in different keys, by the ſame author, as Blow's in Gamut, Are, Elami—Purcel's in Bmi and D—Child's in Gamut, F, D.

Blow's in Gamut is famous for a *Gloria Patri*, called a Canon in four parts; which ſtands viſible to this day, engraved upon his monument in Weſtminſter Abbey, and in Dr. Boyce's publication.

The two preſent maſterly organiſts and compoſers of his Majeſty's Chapel, have diſtinguiſhed themſelves by ſeveral verſe ſervices, as Dupuis's in E $^{\flat\flat}_{\flat}$, C ♮, B ♭♭, and Arnold's in C ♮ and F ♭.

Beautiful

Beautiful inſtances of Homophony and Antiphony in Handel's Detingen *Te Deum*.

Firſt inſtance of the ſoprano, "To thee all angels cry aloud"—Then of the tenors and baſſes, "The heavens and all the powers therein," the organ accompanying in octaves below.

Second inſtance, "The glorious company of the apoſtles—The good fellowſhip of the prophets"—Where the baſſes are all in uniſons, giving out as it were the ſubject, which is anſwered and taken up by the trebles and contratenors.

The muſician and poet by the art of ſounds, numbers and elegance of words, meet in concert, when they preſent to our ſenſes beautiful imitations of external objects, their figure and motion, through the ſeveral modifications of beauty and deformity, gloomineſs, rapidity, ſlowneſs and velocity; we hear and ſee them, and we feel their impreſſions upon the paſſions. Thus they walk hand in hand, lend each other their friendly aid for our pleaſure and

and improvement, and we cannot but admire and be in good humour while they are entertaining and teaching us, like the nightingale, during their wakeful intervals.

PART THE SECOND.

The ſinger, having learnt as it were to walk with the voice in *plano et firmo cantu* aſcending, deſcending, and ſtriking the diſtances neatly, like the ſteps of the foot in the movement of the minuet, is next to be taught the ornaments and graces.

Here I would pre-admoniſh the maſter to diſcover and obſerve the genius of the learners, their natural powers and efforts of imagination, not entirely to remove, but gently to correct, guide and improve them.

Many a ſcholar hath been ſpoilt by injudicious inſtruction in muſick, as well as in other branches of erudition.

The ornaments are the ſwell, ſtriking the notes plain, taking breath; and the graces

graces are the glide, dragging, appogiatura, aſpiration, ſlur, turn, ſhake, ſhake and turn, diviſion—

The firſt ornament is the art of putting forth the voice in the manner of a ſwell, called by the Italians *Meſſa di voce.* This is formed by giving ſtrength to the voice gradually from *piano* ſoft to *forte* loud, and returning to *piano*, ſteadily, without any ſhaking, quaking, quivering, or trembling.

Some have not unaptly likened this progreſſion of the voice to the ſhape of a barley corn, or to any ſpheroidical figure, pointed at the Poles, that is, the ends, and broad at the Equator, that is, the middle.

A beautiful *meſſa di voce*, uſed ſparingly and only upon the open vowels, can never fail of having an exquiſite effect from the human voice, as well as from the throat of the nightingale.

This is not only ornamental, but uſeful; for it will prevent a too common and very ill effect, that of puſhing the voice and driving it as it were with a kind of ſtart or jerk into a ſudden and boiſterous loudneſs,

neſs, or letting it drop into an extreme ſoftneſs.

A ſmooth, eaſy, and even delivery of the voice, is one great, if not the greateſt, excellence in ſpeaking and ſinging, and muſt therefore be carefully ſtudied, preparatory to the next ornament, the manner of putting the voice on the notes.

Every note, eſpecially ſemibreves and minims, ſhould be ſtruck plain and firm, like one who walks and marches well, with his foot ſet on the ground and lifted up ſmoothly, without any ſhuffling and ſtamping.

The beſt method perhaps of acquiring this ornament may be one while to ſtrike the notes ſmartly and fully, then to take off the voice immediately; or in the words of *Pier Franceſco Toſi*, "Let the ſinger not omit frequently to put forth the voice, and ſtop it, that it may always be at his command:" another while it will be right to continue every note a ſemibreve, then a minim, crotchet, quaver—full, but without any ſwell from low, and equally ſoft or loud to the upper notes, accompanied with

with the next ornament, that of taking breath and ſupporting the voice.

The art of taking breath and ſupporting the voice after the manner, which the Italians call *ſoſtenuto di voce*, will prevent two common faults beginners are liable to, that of relaxing the voice into a fluttering, tremulous motion, and that of not paſſing ſmoothly and readily from note to note, after the practice of thoſe, who have no command of the voice, and ſing in a very bad taſte.

Obſerve, there can be no command of the voice in public ſpeaking or ſinging without a perfect command of the breath; which therefore ſhould be gained by learning to draw up the breath quick and without any noiſe, fully into the cheſt and lungs, after the manner of holding the breath in the action of inſpiration, and letting as little expire at a time as poſſible: ſufficient breath ſhould be taken before holding notes, a diviſion and cadence.

To acquire a long breath, and to ſtrengthen the lungs, there can perhaps be found no better method than that of running

running often up ſome aſcent, or uſing muſcular exerciſe, eſpecially in a morning, leiſurely at firſt, and accelerating the motion near the top, without ſuffering the lungs to play quick, in the manner called panting, either during the exerciſe or after its ceſſation, but letting the breath expire or waſte like the wind in a pair of bellows.

Next to this exerciſe, is temperance, particularly in the uſe of malt liquors, and avoiding all occaſions of heats and colds, but eſpecially of ſudden cooling, either by ceſſation of all motion, or by drinking any thing cold; which inſtantaneouſly ſtopping, and as it were congealing the boiling fluids in an over-heated body, bring on hoarſeneſs, coughs, and other impediments of ſinging and health.

He, therefore, that would always be prepared with a voice and power of ſinging, or a capability of playing well, beſides being in conſtant practice, muſt avoid all exceſs, as it is ſaid, "He that ſtriveth for the maſtery is temperate in all things," keeping nature cheerful and in conſtant good humour, but free from all ſelf conceit

ceit and unwillingneſs to be corrected; and if he would gain eſteem as well as profit, let him behave with modeſty, carefully avoiding all affected refuſals to ſing or play when aſked, and inattention to good manners, incurring the reproach,

Omnibus hoc vitium eſt cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati;
Injuſſi nunquam deſiſtant———————

With this one vice all ſongſters are poſſeſt;
Sing they never can at a friend's requeſt,
Yet chaunt it forth, unaſk'd, from morn to night:
This vice Tigellius carried to its height.
Cæſar, who might command in firmer tone,
If, by his father's friendſhip, and his own,
He aſk'd a ſong, was ſure to aſk in vain;
Yet, when the whim prevail'd, in endleſs ſtrain
Thro' the whole feaſt the jovial catch he plies,
From baſs to treble o'er the gamut flies.
Nothing was firm or conſtant in the man,
He ſometimes like a frighted coward ran,
Whoſe foes are at his heels; then ſolemn ſtalk'd,
As if at Juno's feſtival he walk'd.
———————He drank the night away
'Till riſing dawn, then ſnor'd out all the day:
Sure ſuch a various creature ne'er was known.

I remember Jeminiani, the firſt player on the violin in his time, and the greateſt

humouriſt, a very Tigellius, who could ſcarcely ever be prevailed upon to play, when in private company, even of the moſt reſpectable perſonages, and at laſt in ill humour quitted his profeſſion, wherein he excelled, for another, to which he was incompetent, a collector and ſeller of pictures.

Under the due management of the voice and breath, by the rules above deſcribed, moderate ſinging is rather beneficial than hurtful, even to tender conſtitutions.

Of all voices, the moſt rare is a true *contralto*, which perhaps is owing to a neglect of the voice at the time of its breaking, and to the early abuſe of nature, more than to nature itſelf.

If then a boy would give himſelf the chance of having a contralt, eſtabliſhing his conſtitution, and gaining a decent ſupport, let him begin to think and take heed from the age of twelve or fourteen.

Know that then a cold will break the voice before the time of nature, that omiſſion of ſinging often, according to the rules before laid down of forming the

voice, but not too long at a time, while the voice is changing, will ſink it, and that vicious gratifications may ruin it and the conſtitution before the age of manhood.

Thou mayeſt with more ſafety indulge at thirty, when the voice and conſtitution of man is fixed, like the ſturdy oak able to reſiſt the blaſts of wind, or even at forty, than before twenty, while nature is ſtill in a ſtate of growth and immaturity; though indeed we are aſſured from revelation, reaſon and experience, that we can at no time yield to exceſs and indulgences, with any ſafety to the health of the body and mind, and that to live ſoberly, that is, with the paſſions, affections and appetites, under due ſubjection, opens the beſt proſpect of living in the preſent world as well as in the future.

Let it be thought right in me here to ſtep forth with theſe warnings, preſenting as it were a chart of the coaſt, who have for many years traverſed the ocean; who have ſeen and do daily ſee, not without concern and admonition, many young proficients

in muſick make a ſhameful end, who promiſed fair in the beginning, and might have proceeded happily; but ſetting off with overmuch ſail and too ſtrong a tide, ſuffered ſhipwreck in the channel, before they could well get out to ſea.

One more caution to the maſter, and I have done with the ornaments of ſinging.

Let the maſter in every practice uſe the ſcholar to ſing ſtanding, and with his head erect, that the voice may have all its organization free, and in a graceful poſture, void of all tricks, ſuch as leaning, twiſting, or waving the head and body, knitting the brow, diſtorting the mouth, ſhaking the jaw, and ſtaring with the eyes, that he may make an agreeable appearance; for this purpoſe Toſi adviſes to ſing before a glaſs. An attention to this caution would prevent all uncomely attitudes and motions in ſome, particularly cathedral performers.

The Graces in Singing.

The firſt grace is that of gliding with the voice by drawing together two or more notes, (the union of which is generally marked

marked with this bow or arch over them, ⁀) whether in immediate ſucceſſion or at any diſtance, both ways, aſcending and deſcending, blended ſo lightly and ſmoothly, equally and gently, as that not the leaſt break or ſeperation be perceived between them, in the manner of bowing on the violin, or of ſliding in the dance; but perhaps it were better to allude to another image, that of water ſilently flowing, or of one drop falling into another.

This deſcription excludes all beats, trills, ſhakes and turns.

Let it be obſerved and remembered, that the glide aſcending is more difficult than deſcending, and that to blend the tied notes equally ſmooth, it may be right to practice them alternately, firſt two or more notes in immediate ſucceſſion, then at a diſtance.

The glide is an oppoſite motion of the voice to that of *ſtaccato*.

The glide is a grace of moſt general uſe, continually preſented to the eye by the

compoſer, or called for by the imagination and taſte of the finger.

Here it were eaſy to exerciſe the ſevere and juſt ſcourge of criticiſm upon performers, ſome even of the firſt claſs, vocal and inſtrumental, who introduce beats, trills, ſhakes, turns—into pathetic, lulling airs, and ſpoil neat ſimplicity with ill-placed brilliances, ſo much, that Handel, were he alive to hear, would ſay one while, Madam, another while, Sir, "That is not my mooſick:" A hint to the wiſe is enough.

The drag or dragging, called in Italian *lo ſtraſcinare*, or *ſtraſcino*, is done in much the ſame manner as gliding, only with inequality of motion, retarding ſome notes in the middle, or hanging as it were upon them, deſcending, and haſtening the others, yet ſo as to preſerve the time in the bar, with the *forte* and *piano* artfully mixed to render them more lulling and exquiſite.

"The ſtealing of time in the *pathetic*, ſays Toſi, is an honourable theft in one that ſings better than others, provided he makes reſtitution with ingenuity; and whoever

whoever knows not how to ſteal the time in ſinging, is deſtitute of the beſt taſte and greateſt knowledge."

The oppoſite to dragging in ſlow movements, is haſtening in lively airs and diviſions.

The *appogiatura*, from *appogiare* to lean or reſt upon, is alſo done in the ſame manner as the glide, inſomuch, that it ſeems difficult to determine which is the ſimpler motion, and ought to precede.

The only difference between them is, that the glide is equal, tying that note, from which the ſinger paſſeth, with that to which he paſſeth, and is applicable to notes at any diſtance; whereas the appogiatura is unequal, and is applicable to a note in immediate ſucceſſion.

The appogiatura is twofold, preparative to a note aſcending, which call the lower or riſing appogiatura, and to a note deſcending, which call the upper or falling appogiatura, ſimilar to a preparation of a ſtep in the minuet, by beginning with the toe. This is a natural beauty in ſpeaking,

as well as artificial in ſinging, playing and dancing.

The appogiatura is unequal, becauſe the voice is made to lean the leaſt time imaginable, and almoſt imperceptible to a common ear, on it, when the ſtreſs is made on the compoſer's note, (the appogiatura being a little quaver, ſemiquaver, or ſemidimiquaver, properly of the finger, not of the compoſer, which he takes in his way as a graceful approach or prepare to the written note) but to continue the appogiatura three parts or more of the time, when the ſtreſs is laid upon it, quitting the compoſer's note inſtantly in the remaining fourth: Let the firſt be called the cloſe or quick appogiatura, and the ſecond the leiſure or protracted.

I have ventured to diſtinguiſh the appogiatura from the glide by its inequality, and application to a note in immediate ſucceſſion, contrary perhaps to *Toſi*, who ſeems to deſcribe it as applicable at any diſtance, from a third, or fourth, below the given note, and even through the octave; but this may be called rather a rebound

rebound or elaſtic leap, to be made aſcending only, than an appogiatura; however, I am ready to ſubmit, if it ſhall be thought otherwiſe.

Obſerve, a rebound is a beauty, which the finger ſhould ſtudy to obtain neatly.

The upper appogiatura made quick and cloſe hath generally a good effect in falling to a third, and to a ſharp.

Many compoſers inſert appogiaturas and mark graces, as the ancient grammarians did the Hebrew and Greek words with accents and points; which indeed may aſſiſt the learner, but not a performer well educated and of a good taſte, who may omit them, as he ſhall judge proper, vary them, or introduce others from his own fancy, imagination, and inſtantaneous feelings.

Purcel hath writ moſt of his ſongs with graces, according to the taſte of his time, and ſo hath Weldon his anthems.

The buſineſs of a compoſer is to give the air and expreſſion in plain notes, who goes out of his province when he writes graces, which ſerve for the moſt part only to ſtop and confine the invention and imagination

gination of a finger, if not to give him a falſe taſte.

The only excuſe a compoſer can plead for this practice, is the want of qualifications in the generality of fingers.

Some judgement of harmony is neceſſary to guide where to introduce the glide and appogiatura, as well as which kind, and very great care is neceſſary in the manner of making them, that is, perfectly ſmooth, leiſurely and tenderly on *pathetic* expreſſions, haſtily and cloſely on *lively*, perfectly ſmooth, remember, without any the leaſt jerk, or to make uſe of vulgar alluſions, ſtabbing, ſtamping, and barking the notes, according to an exceeding vicious taſte, introduced of late years from the ſtage into the chamber and the church, and which is guarded againſt in the manner of articulating the conſonants, p. 11, and in the ornaments of the ſwell and ſtriking the notes plain.

The method of ſtriking the conſonants and notes with a kind of jerk, hath been adopted for an animated and emphatic manner, but is in reality fierce, the extreme

treme to that, which is tame and languid: the properly ſpirited, and as it were *elaſtic* manner of delivering the voice, will be beſt obtained from an attention to what is obſerved on the ornaments of ſinging.

Practice the glide and appogiatura firſt without any aſpiration, that you may be able to make them independently.

Aſpiration is a mere breathing or gentle ſigh, judiciouſly thrown upon the vowel in a word of grief, lamentation, requeſt, or ſurpriſe, to render it more plaintive and expreſſive.

The aſpiration, which ever muſt be natural and eaſy, not over ſtrong, to avoid the appearance of art and affectation, may be uſed occaſionally with the glide and appogiatura, yet with great diſcretion, as it ſhould alſo with the *ſlur*.

The ſlur, if I may be allowed ſo to define it, is a brilliant progreſſion of three, or more tied notes up or down in immediate ſucceſſion, run in the throat as lightly and ſmoothly as the glide, but more ſwiftly and ſmartly.

Suppoſe

Suppoſe it to be formed of a glide to a third, or any other interval, by a ſupply or inſertion of the intermediate notes. Firſt make the glide, then convert it into a ſlur—ſlow with three notes, afterwards quick and with more; by which practice you will acquire it neatly: let this be called the brilliant or quick ſlur, ſuperior and inferior.

Though the voice cannot ſlur up beyond a third ſo eaſily and neatly, as it can run down, yet it may be of uſe to practice through the whole octave, in order to obtain a volubility of throat in diviſions. The aſcending ſlur being the moſt difficult, requireth more practice than the deſcending: this ſhould be carefully attended to, by the maſter and ſcholar.

The leiſure or protracted ſlur is always made aſcending, by bearing a little on the firſt note, then gliding ſmoothly and ſwiftly into the third.

Obſerve, three or more notes with a bow over them, ſhould always be ſung and played glidingly, otherwiſe they loſe their effect.

A turn,

A turn, or rather return, is a motion of the voice as it were round a note, executed ſmoothly as the glide and ſlur, but more ſmartly, with the ſwiftneſs of the twinkling eye, a ſtroke of the hand in a flouriſh of the pen, or of the foot in the dance: let this be called the quick turn, to diſtinguiſh it from the ſlow.

Another delicate motion of the voice neareſt of kin to the turn, ſeems to be the ſhake; whoſe name is familiar and grace pleaſing to all, but acquiſition difficult, and imparted to few either by nature or art; there being to this hour, ſays *Toſi*, no infallible rule diſcovered to teach it.

The ſhake is defined by *Graſſineau*, a beat quick upon two notes in conjoint degrees, as *a*, *g*, alternately one after another, beginning with the higher note *a*, and ending with the lower, *g*.

Here *Graſſineau* ſeems to be miſtaken in calling the ſhake a beat; which is inſtantaneous and from the lower note to the upper, not pleaſingly to be executed by the human voice.

Toſi

Toſi deſcribes it to be "a violent motion of two neighbouring ſounds at the diſtance of a tone, the lower of which is called the *principal*, becauſe it keeps with greater force the place of the note which requireth it, and the upper, the *auxiliary*."

The ſhake, in *Toſi*'s opinion, is of ſuch conſequence, that whoever wants it, or hath it imperfectly, can never be a great ſinger, and that the ſcholar ſhould ſtrive by every method to attain one, that is equal and eaſy, moderately quick and moderately loud; which call the *open* ſhake, proper for the ſerious and neat ſtyle or grave airs, to diſtinguiſh it from the *cloſe* ſhake, called *mezzo trillo*, apt for briſk and lively movements.

There is moreover a very beautiful, ſhort, ſoft, and cloſe kind of ſhake; which we will call *trillino:* it is the firſt and a ſingle ſtroke or touch only of the *mezzo trillo*, beginning with a very cloſe and almoſt imperceptible appogiatura, and ſtopping without a return.

The nature, importance, and ſpecies of the ſhake above deſcribed, the moſt pleaſing perhaps

perhaps and generally to be uſed of all the eight ſhakes mentioned by *Toſi*, being ſtated, the only point remaining to be conſidered is the beſt method of acquiring it.

The common rule is to proceed ſlow from the auxiliary note to the principal, and accelerate the motion gradually with the *gula*, or rather upon the *epiglottis* of the *trachea*, commonly called the wind-pipe, as is done with the fingers on the harpſichord, to the utmoſt quickneſs; but the difficulty of this method is to proceed from the ſlow and open motion to the cloſe and final, without any quivering, hudling, violent agitation reſembling a laugh, ſhaking the jaw, or other intolerable defects.

I would now propoſe to give the learner ſome idea, which may enable him to acquire the ſhake with more exactneſs and facility, by likening it to a pulſation, vibration, or inſtant rebound of the principal note to the auxiliary, after the manner of winding the horn, or to rolling on the drum, beginning from the auxiliary ſoft and ſlow, and beating gradually cloſer and louder,

louder, to its ending directly on the principal note: practice it plain and ſhort at firſt, without the leaſt ſtop or turn, that you may always have it under command.

Obſerve, the ſhake ſhould rarely be made with force *di petto* by any voice, except a baſs, which cannot eaſily form any other ſhake than the open and full from the breaſt.

The ſhake is either from the note above the cadence, which for diſtinction ſake call ſuperior and falling, or from the note below, which call inferior and riſing, to be made for variety, according to the nature of the words and harmony.

A ſhake and turn is the moderately quick ſhake, ending with a turn quick or ſlow; which latter is made by reſting or ſtopping a little on the principal note after the ſhake, then returning to the auxiliary with an aſpiration, and ending on the principal.

Obſerve in moſt cadences, eſpecially of grave airs, to fall upon the ſhake with an appogiatura and aſpiration.

I would

I would here wiſh to ſtigmatize two very abſurd and bad practices, becauſe they produce a ſameneſs, which is abhorrent of fine and elegant ſinging, namely, the perpetual uſe of the ſhake with a ſlow turn, and the long continuance of the very cloſe ſhake, and that too unequally and hoblingly, till ending at length with a ſlow glide or appogiatura unharmoniouſly from the fourth or third above, rolling down to the principal note.

The ſinger, till he ſhall have acquired a good ſhake, had better not attempt any, but ſave appearances by ending with an aſpirated appogiatura, or ſhort turn; and it is beſt ſo to end moſt grave airs, even if he can make a good ſhake, being in its nature brilliant, and not ſo proper for grave movements as the lively.

A ſhake is thus marked ″ over the note, a turn ˜, a ſhake, turn, and trilino ʷ.

It was thought proper to conduct the ſcholar from what appeared the ſimple motions of the voice to the compound, that is to ſay, from the ſwell, glide, appogiatura, ſlur, ſhake and turn, to divi-

ſions, like one, who, teaching ſkilfully to write, proceeds from ſingle ſtrokes to letters, or in geometry, from a *punctum* to the formation of figures.

If the learner is well prepared with the firſt graces, he will meet with little difficulty in executing a diviſion equally, diſtinctly, ſmoothly and quick.

Diviſions are of four ſorts, gradual, remote, marked and gliding.

In gradual diviſions the notes lie near, in others at a diſtance, to be ſung for the moſt part glidingly.

Marked or ſtaccato diviſions gradual up or down, both lively and ſwift, are executed with the throat in the manner of running on the feet, or trotting, by a light poſition of the voice on each note, and inſtant removal or rebound, from one to the other; by which means every note is preſerved properly diſtinct, neither too cloſely joined, nor too much ſeparated.

If the notes are marked above meaſure, with too much force, jerk, or rebound of the voice, the diviſion will reſemble the agitation of a laugh; if marked not at all, the

the notes will be confuſed, and as it were adhere to one another, the ſame as in a bad ſhake.

In gliding diviſions, which are leſs remote and ſlower than the marked, the notes move more ſmoothly and in cloſer union.

The ſcholar would do well to begin with the moſt ſimple diviſions, and afterwards to practiſe thoſe of difficult intervals, carefully free of any motion with the chin, as he did the ſhake, firſt ſlow, then by degrees quick, avoiding to mark them unequally, unleſs ſo directed with a dot or ſpeck by the compoſer.

Marking diviſions unequally, without leave of the compoſer, often produces an ill effect alone, but always in parts, while one ſings the diviſion equally, and another unequally, dotting or ſpecking the notes.

Theſe are ſome of the real ornaments and graces, which give taſte, expreſſion and elegance; and which, applied with judgement, give ſingers and players acceſs to the hearts and paſſions of their hearers.

The uſe and application of Graces.

The ſcholar, when he hath obtained the graces of ſinging, perfectly and fully at his command, ſhould be very attentive and diſcreet in the application and uſe of them.

Paſſages and graces, which owe their creation and exiſtence to a lively fancy and rich vein of invention, require variouſly to be diſpoſed by a profound judgement, directing what to introduce, and where, to moſt advantage.

You muſt never be ſeen without the Requiſites of Singing, as well may you go without covering; nor muſt you adorn them with too frequent graces, and profuſion of finery: always appear neat and plain, elegant but ſeldom, like Horace's Pyrra, *ſimplex munditiis.*

If the graces are crouded, or the ſame frequently repeated, what room for variety, the very ſoul of muſick?

The ſinger, for inſtance, may avail himſelf of the glide *occaſionally*, or appogiatura, in paſſing the more eaſily and ſmoothly to a third and other intervals, but

but oftener of the ſlur, the protracted on grave, tender expreſſions, and the brilliant on lively, from the fourth down, or riſing from the fourth below, juſt as the occaſion may admit, or the fancy dictate.

The common practice of ever ſlurring down to the fourth, even in pathetic paſſages, is tireſome to a chaſte ear, and betrays a poverty of invention in the performer.

" After the free uſe of the ſhake, let the maſter obſerve," ſays *Toſi*, " if the ſcholar have the ſame facility in diſuſing it; for he would not be the firſt, who could not leave it off at pleaſure."

The too frequent uſe of turns, ſlurs, ſhakes, appogiaturas—is tireſome even in a *ſolo*, but diſguſting in parts, where no one ſhould move beyond the compoſer, but in conjunction with his aſſociates. " He is highly blameable," ſays *Toſi*, " who, when ſinging in two, three or four parts, does ſo raiſe his voice as to drown his companions: all compoſitions for more than one voice ought to be ſung ſtrictly and neatly as they are written."

Nor ſhould the accompanier aſſume ſo much liberty of ſhewing his finger by the introduction of beates, trilles, and other flouriſhes; but attend upon the ſinger, and guide him with the moſt exquiſite delicacy, by interſperſing ſuch notes only, and thoſe ſtolen in, or whiſpered as it were by a ſoft prompture, as may meliorate the harmony, or in emphatic paſſages give it fulneſs and dignity, enliven the ſinger's imagination, and cover any accidental defects, catching him as it were when falling: this is properly to play, or as *Toſi* ſays, *fiddle* leſs, and make the inſtrument ſing more: Thus Green accompanied, and ſo did Handel.

Here let parochial organiſts lend a little attention, to be ſparing in their voluntaries, or thoſe ſportings, called interludes; to play the Pſalm tunes neat and plain, with ſcarce any grace but the glide and appogiatura; not ſuffer the children to drawl out of time, nor bawl, one crying and ſcreaming louder than his fellow.

Let the player remember, that ſinging is natural, and playing artificial; art therefore

fore is the more excellent, the nearer it approaches to nature.

Pſalmody, were it performed well by the whole congregation, either in harmony, uniſons, or octaves, with a mixture of the *forte* and *piano* alternately, would have an amazing effect; and give us ſome faint idea of that, which muſt ariſe from the numerous inſtruments and voices in Solomon's Temple, while, as it is ſaid, 2 Chron. v. 13. "They were as one, to make one ſound be heard in praiſing and thanking the Lord."

I remember to be once ſtruck with a ſmall degree of this effect from all the children of Chriſt's Hoſpital, ſinging together equally loud and equally ſoft by turns, in uniſon.

Of all the graces the leaſt tedious is the appogiatura, "which, as Toſi obſerves, hath the privilege of being heard often without tiring," both in playing and ſinging; yet even this will tire, if employed, as it is by ſome, continually, almoſt upon every note: its frequency pleaſeth moſt in ſolemn, pathetic airs, and the church recitative,

citative, very different from that of the ſtage.

I beg leave juſt to mention two inſtances inſtead of many, one recitative in an anthem of Purcell, the verſe "Nevertheleſs, though I am ſometime afraid—Be merciful"—and the other of a ſong in Comus, "How gentle was my Damon's air"—

"The church recitative," ſays *Toſi*, "does not admit thoſe wanton graces of a lighter ſtyle, but requires ſome *meſſa di voce*, many appogiaturas, and a noble majeſty throughout."

We may now define recitative to be an expreſſive and elegant manner of ſpeaking; which if the compoſer would ſet, and the ſinger execute with ſenſe and gracefulneſs, let them aſk themſelves how an orator would pronounce the words, preſerving the grammatical conſtruction, touching lightly, without any appogiatura, ſhort ſyllables and unemphatic words, and giving a due, but not fierce, energy to the emphatic,

Obſerve, no appogiatura nor grace ought to be made at the beginning, for two reaſons;

ſons; firſt, becauſe there is no preceding note from whence to prepare, and ſecondly, becauſe every exordium ſhould be plain, ſimple and ſhort: but by the beginning muſt not be underſtood merely the firſt note of a movement, but of every paſſage or ſentence.

Again, no appogiatura, unleſs the quick and cloſe, ſhould be taken, and that but ſeldom, with or near a glide, being ſimilar graces, and one ſufficient at a time, nor muſt a ſhake be joined with a glide, or appogiatura, being oppoſite to them, and ſpoiling the effect of both; an appogiatura may prepare a ſhake, ſlur, or turn, but not either an appogiatura.

The modeſty and ſoftneſs of the glide, drag, leiſure appogiatura, ſlow turn, and protracted ſlur, ſuit beſt with pathetic notes; the cloſe appogiatura, quick ſlur, turn and ſhake ſet off the gay, and enliven the ſolemn.

Let the ſtudent ever remember to deliver the full, ſwelling tones *forte di petto*, but to execute all the graces ſmoothly and lightly rather *piano di teſta*. Hence whoever

ever hath this art to any degree, is ſaid to have a good throat and fine volubility; but he who is void of it, to have no throat, and conſequently is no ſinger, however he may value himſelf for his knowledge of notes and harmony.

The manner of *waving* or vibrating on a ſingle tone with the voice, eſpecially on a ſemibreve, minim and a final note, ſimilar to that on a violin, or ſtring on the harpſichord, hath often a good effect; but great care muſt be taken to do it diſcreetly and without trembling.

Theſe hints, for as ſuch only are offered the preceding obſervations and rules, may be of uſe to carry the ſtudent, inſtrumental as well as vocal, to ſome degree of excellence; at which however he muſt not ſtop, being appriſed, that mediocrity in a ſinger, poet and painter, means ignorance, but proceed towards perfection by a diligent attention to nature, his own particular genius, and the performances of the moſt celebrated ſingers and players; who execute theſe graces in ſuch manner, and touch the heart with others ſo delicately,

as

as the fineſt pen is incapable of deſcribing to the underſtanding.

After all let the learner remember, that he is only to imitate with improvements, not ſervilely to copy, if he would be ambitious to ſtand diſtinguiſhed by a character of his own; in particular let him avoid ſet paſſages and ſtudied cadences, which if long, come impertinently even from a fine performer, but inſufferably from an indifferent ſinger and wretched imitator.

What are called cadences betray in general ſuch a want of invention, and abſurdity of application, that they make a hearer of taſte ſick before they are half finiſhed.

The ſtudent to make every grace his own, as well as to acquire an eaſy delivery of the voice, and freedom of throat, will do well to practiſe any full notes, with a mixture of diviſions, paſſages and graces, without book, giving looſe to his imagination and fancy, juſt as thoſe do, who ſing from ear and nature, oftentimes more ſenſibly

ſenſibly and agreeably than the mechanical artiſt.

From this familiar practice he will come to the execution of ſet pieces with the elegance of a painter, or ſtatuary, who from a ſelection of fine features, limbs and complexion, form the figure of a Venus, Apollo, or Hercules, more complete than even nature itſelf in her preſent ſtate of imperfection.

It will be right for the ſinger to accuſtom the ear, as the painter doth his eye, to the moſt agreeable compoſitions, and the moſt pleaſing manner; becauſe the ideas thus received will awaken his imagination, and beget taſte; which again forms art, and art ſo formed perfects the defects of nature.

The ſtudent will now perhaps begin to have ſome elevated ideas of the elegance, the delight, and power of vocal muſick, both ſerious and gay, and perceive, that whoever would excell in this enchanting art, he or ſhe muſt be as Longinus ſays, ουχ ὁ τυχων ανηρ, no ordinary, common perſon,

ſon, but one of improved underſtanding, refined taſte, and good manners.

To make an elegant finiſh we will borrow Madame Dacier's compariſon, which ſhe in her preface to Homer's Iliad borrows from muſick, to convey her idea of a good tranſlation.

" We daily hear many vocal performers, who are ſkilled in the knowledge of muſick, ſing the notes of the tunes that are ſet before them, with the greateſt exactneſs, without committing the leaſt fault, and yet the whole is one entire fault; becauſe being dull and having no genius, they enter not into the ſpirit of the compoſition with thoſe flouriſhes and graces, which are as it were the ſoul of the tune: whereas we ſee others, who being more ſprightly, and of a happier genius, ſing the ſame tunes with the animation intended by the compoſer, and retain all their original beauty, while the melody appears almoſt another thing, though in itſelf it is the very ſame. This, if I miſtake not, is the difference between good and bad tranſlations;

tranſlations; the one, by a low and ſervile adherence, gives the letter, the other, by a free and noble imitation, diſplays the ſpirit without departing from the letter, and makes quite a new thing of that, which was already known.

POETRY.

POETRY.

THE hiſtory of poetry, its riſe and progreſs, ancient and modern, have been treated upon by very able and ingenious writers, the ancient among the Hebrews by Biſhop Lowth, among the Greeks and Latins by Horace, and the modern among the Italians, French and Engliſh by Dr. Wharton; theſe topics therefore fall not under our conſideration, but its alliance only with muſick, under the term *Proſody*, that is, the art of metrical numbers, or verſification, comprehending more eſpecially theſe three particulars,

Accent, Quantity and Feet, to which may be added Rythm.

Accent preſcribes the various elevation and depreſſion of the voice, to be made upon certain ſyllables, and anſwers to tones in muſick; quantity aſcertains the meaſure of ſyllables, whether long or ſhort, and anſwers to time; feet determines the metre, that is, the kind of verſe, anſwering to melody; and rythm is the proper diſpoſition of parts, that agreement or combination of ſound, time and ſenſe, between a certain number of verſes, two even, named *couplets*, four and more, or uneven, five, ſeven, eleven, thirteen, commonly called *ſtanzas*, which pleaſes the ear with regular variety, and conſtitutes a kind of harmony.

Accent in modern acceptation is often confounded with quantity and emphaſis. Indeed they are ſo cloſely connected, that it is eaſy for thoſe to miſtake one for the other, who do not attend with preciſion to the ſignification of appropriated terms.

Accent and quantity, when they happen to meet, as they often may, on the ſame ſyllable, will have the like or equal power.

An

An inelegant ſinger alſo, or ſpeaker, may dwell too long on the accent, or ſtrike it too forcibly, and by theſe means deſtroy quantity, or confound it with emphaſis; but when this is not the caſe, that accents, quantity and emphaſis are very diſtinct properties, there can be no doubt, and a ſenſible compoſer, ſinger and ſpeaker, will be always able to expreſs them.

It is allowed, that every modern language hath more or leſs its tune or peculiar tone; and why ſhould we imagine the ancient languages had not?

That accents were in uſe from the earlieſt ages in Greek, Latin and Hebrew, muſt be admitted in the very nature of things, notwithſtanding they might not be marked, but in manuſcripts of very late date.

Every poet begins his poem with "I ſing—Sing, O Muſe—Sing heavenly Muſe—I tune the vocal ſhell—I will ſing unto the Lord—and in chorus, Sing unto the Lord; for he hath triumphed glorioufly."

Poetry is ſaid to have this peculiarity over proſe, "That it joins muſick with

reaſon"—But how can there be muſick without accents, that is, tones?

Indeed theſe tones are ſo very minute and various in their degrees of elevation and depreſſion, that it is impoſſible to ſpecify them by any characters, or expreſs them by any inſtrument, ſo as to anſwer the inflexions of the human voice; and for this reaſon, perhaps, they were by the ancient Greek grammarians taken in a general view, and reduced to three, the acute ' raiſing the voice, the grave ` falling, and the circumflex ~ both raiſing and falling it, without any determination of the exact height, depth, or intervals, whether a quarter, half, or whole tone, a ſecond, third, fourth, fifth, ſixth, ſeventh, or eighth; nor is it poſſible for us to aſcertain them even in our own language, much leſs in Greek and Latin. Every ſpeaker and every poet muſt be left to do it with the beſt modulation he can, according to the nature of his voice, and the goodneſs of his ear; for certainly ſome modulate more agreeably than others.

To guide modulation, and regulate the voice within certain bounds of tune and time, ſeems to have been anciently the uſe of the flute and lyre, ſounding perhaps and ſtriking now and then on the ſtrings little more than the fundamental or key note, not accompanying with any certain, regular air of its own; in which with us accent is frequently miſplaced, the emphaſis improperly given, and quantity deſtroyed, both by the compoſer and ſinger, to the confuſion of metrical numbers and their pleaſure.

The Italians and French are much more delicate in their accentuation of words and ſyllables, to be perceived agreeably by a nice ear, without underſtanding the languages, and ſo we may imagine were the Hebrews, Greeks and Romans, than the Engliſh, who have a fierceneſs and rapidity in their pronunciation of the vowels and conſonants, peculiar and perhaps ſuitable to their conſtitution and climate, and which they conceive to be proper and animated.

The Greek and Latin Poets ſung according to certain rules of accents; in which it is eaſy to perceive a very great propriety, particularly in the acute, the rules of which are the moſt numerous, and ſeem to be the moſt curious, eſpecially the three following.

Firſt, In triſyllables and polyſyllables the acute is placed on the *antipenultima*, whether long or ſhort, when the *ultima* is ſhort, as *álmighty*, *bécometh*, *indignation*, *delívered*; but on the *penultima*, when the *ultima* is long, *multítude*, *deſólate*.

Secondly, On the *penultima*, in moſt words, where the *ultima* is pure, as *burial*, *pitieth*.

Thirdly, In diſſyllables the acute is placed on the *penultima*, whether the *ultima* be long or ſhort, as *béhold*, *mércy*, *jóyful*.

Theſe rules ſeem to be preſcribed by the judgement as well as required by the ear, in every language; there appears in them a natural propriety.

For in every inſtance the *acute* occaſions each ſyllable to be heard diſtinctly, variouſly

ouſly and agreeably, which otherwiſe would be loſt to the ear.

If the ſyllable be long the acute will enforce it, if ſhort, make it ſufficiently audible, both otherwiſe liable to eſcape the notice of the ear in the hurry of common pronunciation; which pays little regard to quantity, diſtinctneſs and melody.

The Engliſh, whether from ſenſation of the cold air, or from a natural activity and precipitation, are remarkable for not opening their mouth, and ſtaying a ſufficient time on the vowels: they make no difficulty of articulating three or four conſonants without a vowel, as *s*, *t*, *r*, in *ſtrength*, and diſmiſſing a vowel, as in *London*, or ſhortening it before two or three conſonants, as *u* before *s*, *t*, *r*, in *induſtry*, or diphthongs, as *ou* in *variouſly*.

In polyſyllables, as well as in triſyllables, ſome one ſyllable has a little reſpect paid to it, commonly the firſt, by receiving what is vulgarly called the accent, but more properly a kind of jerk or thruſt, and the other ſyllables, forced to ſhift for

themſelves, are tumbled down and trodden under foot in the croud.

In ſhort, it is accent which gives every language melody, expreſſion and variety, and ought therefore to be attended to, not only by the poet and ſinger, but by every graceful ſpeaker.

Quantity, the next article under conſideration, ariſeth from the vowels, which in their formation, and with reſpect to each other, have three degrees of time, long, longer, and very long; ſhort, ſhorter, and very ſhort.

I hope I ſhall not be thought tedious and over nice, if I here go over a part of the ſame ground as in p. 7, on the ſimple and intermediate vowels, and a little more diſcriminate them and the conſonants.

A, In formation and nature, is very long in the words *aw*, *all*; long in *father*, *mane*; ſhort in *man*, *bath*, and very ſhort in *aver*, *general*.

Again, *a* in *aw*, *all*, the German broad *a*, is longer than in *father*, *mane*, and in its nature is longer than any other vowel, being

being formed deeper in the throat and with the mouth more open.

Let it be obſerved and well attended to, that the general ſound of this firſt letter of the alphabet in Engliſh, French and Italian, is that of *a* in *father*, and not of that in *aw*, falſely ſo named by all who teach French and Italian.

E open, or the circumflexed *e* in French, as *bête*, the ſame as in our words *abate*, *mate*, and in Italian before two conſonants, as *meſſa*, *capello*, *fratello*, is very long, reclining upon *a*; in *heal* it is long, ſhort in *ell*, *fell*, and very ſhort in *me*, *ever*, *even*, *being*, *general*, approaching to *i* in *give*.

I is very long in French with *e* feminine final, as *facile*, and in Italian before two conſonants, as *braviſſimo*, the ſame as in our words *field*, *feel*, *eel*, *yield*; ſhort in *fill*, and very ſhort in *fir*, *ſir*.

O is very long in *bought*, the ſame as *a* in *all*, long in *oh*, *goad*, *note*, ſhort in *of*, *got*, *not*, and very ſhort in *London*, *ſon*.

U is long in *woo*, *pool*, *fool*, ſhort in *pull*, *full*, *bull*, and very ſhort in *put*, *but*, *buſy*.

This kind of reaſoning, if carried into the languages of Greece and Rome, might ſerve to open the ſenſe of many obſervations made by their writers, particularly of a paſſage in Dionyſius, often referred to without a clear explanation; "A ſhort ſyllable, ſays he, differs from a ſhort, and a long from a long," διαλλάττει βραχεῖα συλλαβὴ βραχείας, καὶ μακρὰ μακρᾶς, thus two alphas αα, or the circumflex alpha ᾶ, as in λάας λᾶς was very long, ſo in λαος, θεα voc. caſe, and the firſt α in ἀανας: after this manner in Latin *a* is long in *aer*, *i* in *dius*, or with the digamma *v* in *divus*.

We are told by Quintilian, that the firſt *e* in *eſſet*, from *edere* to eat, was very long, to diſtinguiſh it from *eſſet* of *ſum*.

In like manner the diphthongs are long, very long and ſhort, ſo are even the conſonants.

The guttural conſonants are long by nature, eſpecially the rough aſpirate *gh*, as ſounded by the Jews in רוח, and the *x* by the Spaniards in *Alexandro*: the other aſpirates ſome of them are long, and ſome ſhort.

The

The ſemivowels, mutes and liquids are very ſhort, excepting the naſal ע in Hebrew, anſwering to our *ng* in *ſong*, which by nature is long, particularly as ſounded ſtrongly and diſagreeably through the noſe by the Jews in עץ, and *e* and *o* before *n* by the French in the words *comment*, *rien*, *bien*, *bon*, *mon*, *monſicur*; but in Engliſh it is always ſounded clear of the noſe agreeably, and made very ſhort, ſo as to be almoſt inaudible, by a ſoft and quick pronunciation, as in *ſtrength*, *ſing*, *bleſſing*, *wrong*.

The Welſh, Scots and Germans generally pronounce the gutturals *gh*, *ch* ſoft and ſhort, not ſo ſtrong and rough as do the Jews and Spaniards.

Thus we ſee the conſonants have not only a ſound of their own, independent of the vowels, but even quantity; which influences their meaſure.

This, it may be ſaid, is running into refinements of theory; come to the plainneſs of uſage, and the inſtruction of ſchools, which conſider the vowels and ſyllables as long and ſhort only.

Firſt

First then, according to the rules of proſody, a vowel and ſyllable is long in Greek and Latin by poſition, that is, ſituation before two conſonants, either written or pronounced, as, *littus*, or *litus litora*, and before a double conſonant *x*, *z*.

The Engliſh have a peculiar way of pronouncing a vowel forcibly before a ſingle conſonant, ſo as to double it, and at the ſame time to make the vowel ſhort, as *ſin*, *ſinner*, *mother*, pronounced *muthther*.

Secondly, All diphthongs proper are long; others are common.

Thirdly, One vowel before another is generally ſhort, and before a ſingle conſonant.

There is a great and natural propriety in the rule of a vowel long by poſition. For certainly more time is required in getting over two conſonants, that is, two obſtructions, than over one; and the Engliſh common vulgar pronunciation, which pays little or no regard to real accent, quantity, diſtinctneſs, or melody, by changing the vowels, the long into the ſhort, and kicking the conſonants out of doors,

is

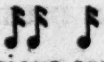
is exceedingly ungraceful, and oftentimes abſurd; for example, in the word *induſtry* *u* before *s*, *t*, *r* is made very ſhort, contrary to all rule and nature; but John Bull will have it ſo, and if you ſay any thing to the contrary, he will ſay, you are a blockhead, or will knock you down as readily as the conſonants.

This rapidity and boiſtrouſneſs may perhaps be borne with in common utterance, but it certainly ought not to be carried into ſinging, poetry and oratory.

From the preceding obſervations we may draw two uſeful rules, that as one vowel before another, or a vowel before a ſingle conſonant, may make a ſhort ſyllable, ſo two very ſhort ſyllables will be equal in time to one ſhort, that is, two quavers to one crotchet; as,

For thoſe rebellious, here their priſon ordained.

And again, four very, very ſhort ſyllables are equal to one ſhort, that is, four ſemiquavers to one crotchet, as,



Various are the ways of God to man: or,
How various are the ways of God to man!

Immediate

Immediate are the works of God.

Theſe two rules may ſerve to explain and render needleſs the exceptions and licences of three figures, called *ſynalæpha*, *ſynæreſis*, and *diæreſis*, aſſumed by the Greek and Latin Poets to abate the rigourous laws of quantity.

Synalæpha is the eliſion of a final vowel, or an *m*, before one initial, or the colliſion of a vowel left out in ſcanning, as in Homer,

———————αλγια εθηκε
Πολλας δι ιφθιμους———————

In Virgil

———*Multum ille et*———————

In Milton

Above the Aonian mount———

Synæreſis is the coaleſcence of two or three ſhort vowels between two conſonants into one, as *toward*, *poet*, *being*, *queſtion*, or the contraction of a word by the expulſion of a very ſhort vowel before a mute or a liquid, as *ev'n*, *heav'nly*, *ſov'reign*, *gen'ral*, *lov'd*,

lov'd, e're, o're, pris'n, ſp'rit, for even, heavenly, ſovereign, general, loved, ever, over, priſon, ſpirit, or of a conſonant, as, *wou'd, ta'k, Lon'on*, for would, talk, London; but there is no reaſon for the expulſion of a vowel or conſonant in writing, either by ſynalæpha or ſynæreſis, becauſe the doctrine or rule of two very ſhort ſyllables are equal to one ſhort, and two, or four very, very ſhort, equal to one ſhort, will make the time the ſame in two, three, or four ſyllables as in one.

No Engliſh reader of common underſtanding wants to be informed, that *even, heaven*, are not to be pronounced drawlingly and ſlow, as two ſyllables, *even, heavenly*, but rapidly as one ſyllable, with a weak final ſyllable, or rather as two very ſhort ſyllables, equal to one, as in the verſe,

Before all temples the upright heart and pure—

Here *les* and *the* are two very ſhort ſyllables to be pronounced quick as one ſhort, with the hand up; for it ſpoils the verſe to join *th'* with upright, the hand or foot down, as printed.

If

If any word beginning with a conſonant, as *godly*, be ſubſtituted for *upright*, the meaſure and melody will be the ſame,

Before all temples the godly heart and pure.

Theſe and other abreviations have been introduced by haſty writers, humouring common pronunciation, and readily embraced by printers, to the defilement, corruption and change of the Greek and Engliſh languages, as *e're*, *o're*, *fro*, for ever, over, from—

The expulſion of a vowel or conſonant, with an apoſtrophe, is not only a deformity to the eye, but it oftentimes embarraſſes the ſenſe, and ſpoils the melody of the verſe, eſpecially at the end.

A final very ſhort ſyllable is ſo weak, that it paſſeth off imperceptibly to the ear, and goes for nothing.

This is continually obſervable in Milton, not only at the end of a verſe, but in the beginning and middle.

——————and in his riſing ſeemed
A pillăr of ſtate——————
Briſtlĕd with upright beams innumerăble
Hence fills and emptĭĕs *to* enlightĕn thĕ earth.

Innu-

Innumerablĕ beforĕ thĕ Almighty's throne.
Yet not ſo ſtrictly hath our Lord impoſed labour—

The expulſion or ſilence of a conſonant in pronunciation, eſpecially of a mute or liquid, may come under ſynæreſis, as *l* in *pillar*, *would*, *t* in *briſtle*, *fetch*, *d* in *and*—

In this caſe a ſyllable may be conſidered as common, either long or ſhort, juſt as it may ſuit the poet's conveniency, notwithſtanding the rule of poſition; ſo in Latin *a* in *patris*, a contraction of *pateris*, the genitive of *pater*, is common.

Diæreſis is the reverſe to ſynæreſis, ſeparating two vowels, *toward*, *being*, *poet*, into two ſyllables inſtead of one.

There is a rule, which might have been extended to other languages, and not be confined to the Engliſh language, that prepoſitions in compound, as, *converſe*, *aſpect*, *deſpiſe*, *acquaint*, may be ſhort, if ſeparated, according to derivation, that is, cŏn-verſe, ă-ſpect, dĕ-ſpiſe, ă-quaint, like ĭn-ſpire, rĕ-flect, or long by poſition.

Milton follows this rule ſo cloſely, that he is ſuppoſed to make *a* in aſpect, *pro* in proceſs—

proceſs—ſhort, contrary even to pronunciation;

——————————with grave
Aſpect he roſe——————————
Immediate are the works of God, more ſwift
Than time or motion; but to human ears
Cannot without proceſs of ſpeech be told.

Pope too is charged with the like error of making *con* ſhort in converſe; but it is long, and *verſe* is to be read as a weak ſyllable, with a very ſhort *cæſura*.

Generous convĕrſe—a ſoul exempt from pride.

Dr. Johnſon, treating on grammar, ſays, that proſody compriſes orthoepy the rules of pronunciation, and orthometry the laws of verſification.

With due reſpect for ſo able a critic, and ſo fine a writer, I would obſerve, that orthoepy is a part of grammar, confined to the doctrine of letters, their formation and ſound by the organs of ſpeech, and that proſody hath a diſtinct province of its own, preſiding over accent, quantity and verſification, or the diſpoſition of ſyllables; and he himſelf draws this line of ſeparation in his own definition, when he ſays, that

" what

"what are mere rules and guides in orthoepy, becauſe liable continually to be broken in the hurry of pronunciation, are binding laws in proſody."

It appears therefore ſurpriſing, that he, who could make this nice and judicious diſtinction between orthoepy and proſody, ſhould yet join them in the cloſeſt union, or rather ſhould ſubject proſody to orthoepy, by aſſerting, that in Engliſh, accent is the ſame as quantity, and that quantity is not ſubject to any laws founded in reaſon and nature, but depends upon pronunciation.

Hence he proceeds to lay down twenty rules for placing the accent, or rather ſtreſs, upon diſſyllables, triſyllables and polyſyllables: But wherefore the labour of the writer in collecting thoſe rules, and of the reader in remembering them, if they are known by the daily practice of common pronunciation?

It ſeems improper therefore, that accent and quantity, even in Engliſh, ſhould be guided altogether by the caprice and hurry of common pronunciation, rather than be

governed by the laws of reaſon and of art: not that the laws of quantity are ſo ſtrictly binding as to take away all regard of colloquial pronunciation, which hath great influence in every language, varying the quantity of ſyllables by dropping a conſonant, and by changing a long vowel into a ſhort, and a ſhort into a long, even in the ſame word, or in a derivative and compound, eſpecially and properly, when it is neceſſary to diſtinguiſh the different ſenſe, or the part of ſpeech, as, *fōr*, a cauſal adverb; *fŏr*, the dative caſe; *prŏceed*, *prōceſs*; *grăſs*, *grāze*; *rēcord*, *rĕcord*: So in Latin, *cōmo*, *cŏma*; *ſĕdeo*, *ſēdes*; *dūco*, *dŭce*.

Obſerve, derivatives and compounds follow the quantity of their primitives and ſimples, when not diverted by diſtinction.

A poet then hath ſufficient liberty, of which he may avail himſelf, by quantity, pronunciation and certain licenſes, without impoſing his own authority.

We may now fairly conclude, that accent and quantity have their diſtinct powers; which elegant pronunciation will obſerve

obſerve in proſe, and in verſe, as much as poſſible, the ſame as in proſe.

For it is the choice and arrangement of words only which form a line or verſe, and ſerve to diſtinguiſh poetry in the firſt inſtance from proſe, in ſo much, that every poet is bound to pay a great, though perhaps not an implicit obedience to the uſual or common pronunciation, otherwiſe he will embarraſs his reader, and diſguſt the ear, notwithſtanding the verſe may contain its proper number of ſyllables or feet.

Certain ſyllables of a certain quantity conſtitute feet, ſo called, becauſe meaſured in nature by the tread of the foot in walking, limping, dancing, trotting, galloping —and in art by the beat of the foot or hand up and down equally or unequally, called by the Greeks ἀρθις and θεσις; which feet vary, as the ſyllables and quantity vary.

The art of poetry in different languages, and in different ages hath invented various kinds of feet; but thoſe of general uſe are the Spondee, Iambick, Trochee, Dactyle, and Anapæſt.

A Spondee is a foot of two ſyllables equal, and both long, anſwering to common time, either in one word or two, as in *thōuſānd*, *vāſt weīght*, *bōth ſtōod*.

An Iambick is alſo a foot of two ſyllables, but unequal, anſwering to triple time, the firſt ſhort and the laſt long; as, *bĕhōld*, *tŏ thrōw*, *fĕlĭcĭty*; and ſo is a Trochee, the reverſe, firſt long and laſt ſhort, as, *wānděr*, *vārў*, *lĕt mĕ*.

A Dactyle conſiſts of three ſyllables, equal in time to a Spondee, the firſt long and the two laſt ſhort; as, *wāndĕrĭng*, *vārĭoŭs*, *tīme*, *ŏ yĕ*: and an Anapæſt the reverſe, the two firſt ſhort and the laſt long, as, *ŭnăwāres*, *ŏ yĕ Mūſes*, *tŏ ăvōid*, *bў thĕ nўmphs*.

To theſe may be added two other feet ſometimes uſed, a Pyrrichius, two ſyllables both ſhort, the reverſe of a Spondee, as *măn̆ў*; and the Tribrachus, three ſhort ſyllables, as *gĕnĕrăl*, *tŏ măn̆ў*.

The feet of moſt uſe with us, becauſe moſt prevailing, or, if I may ſo ſay, connate with, the Engliſh language, are the Iambick and Trochee, with a mixture of other

other feet, as the Spondee and Dactyle ſeem moſt natural to the Greek and Latin.

Our Iambick meaſure conpriſeth verſes of equal ſyllables, four, ſix, eight, ten, twelve, fourteen, ſixteen; and our Trochaick of unequal, three, five, ſeven. If the line or verſe conſiſt of exact iambicks, then the meaſure is ſaid to be *pure*; but *mixed*, if other feet are introduced.

Iambicks of general uſe are thoſe of ſix, eight, ten, ſyllables; and trochees, thoſe of ſeven.

Pure iambicks of four ſyllables, or two Iambicks, which read without a break in one line, would make ſixteen ſyllables.

Thĕ ſtrāins dĕcāy
And melt away:
Unheard, unknown
He makes his moan:
POPE.

With raviſhed ears
The monarch hears:
DRYDEN.

Of ſix ſyllables, or three iambicks.

In peace at once will I
Both lay me down and ſleep;

For thou alone doſt keep
Me ſafe, where e're I lie.
MILTON.

Of eight ſyllables, or four iambicks.

Deſcend, ye nine, deſcend and ſing;
The breathing inſtruments inſpire:
POPE.

This is called Minſtrel-metre.

Of ten ſyllables, or five iambicks.

By muſick minds an equal temper know;
But when our country's cauſe provokes to arms,
How martial muſick every boſom warms!
POPE.

This laſt is the meaſure moſtly uſed by ancient and modern poets, particularly in paſtoral, heroick and dramatick poetry.

Of twelve ſyllables, or ſix doubled.

He ceaſed; and leaving with reſpect he duely bowed;
And with his hand at once the fatal ſtatue ſhewed.

This is called an Alexandrine, uſed conſtantly by the French, but ſeldom by us ſingly, and that only in heroick poetry; it unvariably requires a pauſe in the middle, at the ſixth ſyllable.

Of

Of fourteen ſyllables.

When all ſhall praiſe, and every lay devote a wreath to thee,
That day, for come it will, that day ſhall I lament to ſee.

This verſe, being inconvenient to pronounce and write, by reaſon of its length, is broken into an agreeable meaſure, called Lyrick, of four lines, called ſtanza, ſtaff or ſtave, conſiſting alternately of eight ſyllables and ſix, thus,

When all ſhall praiſe, and every lay
Devote a wreath to thee;
That day, for come it will, that day
Shall I lament to ſee.

Obſerve, though the ſyllables of pure iambicks be equal, yet the time is unequal or triple, one to two, beat by beginning each line, and each foot with an up hand or foot, counting one while the hand is up, and two down; moving ſlow, moderate, or quick, juſt as the ſentiment is ſerious, grave, or lively, and the ſyllables are long, ſhort, or very ſhort.

The time is triple alſo in trochaick meaſure, only beat the reverſe, two to one,

by beginning with the foot or hand down, counting two, and one up.

Trochaick meaſure, of three ſyllables.

Soūnds wĕre heārd,
Scenes appear'd,
Dreadful gleams,
Diſmal ſcreams,
Fires that glow,
Shrieks of woe,
Sullen moans,
Hollow groans:

POPE.

Of five ſyllables.

Gīve thĕ vēngeăance dūe
To the valiant crew.

DRYDEN.

Of ſeven.

Sometime walking not unſeen,
While the plowman near at hand
Whiſtles o'er the furrow'd land;
And the milk maid ſingeth blithe,
And the mower whets his ſcythe:

MILTON.

In iambick meaſure a long ſyllable is preſuppoſed from the ending of a prior line,

line, and a reſt equal to a crotchet or two quavers; then taking the remaining ſhort ſyllable, or note of the bar, you begin with an up hand; but in trochaick meaſure you begin the verſe and bar with a long ſyllable, and with a down hand, having halted at the end, or ſtopping with an imaginary ſhort ſyllable or reſt.

Now then, ſince motion naturally begins from the foot down, trochaick may be conſidered as the firſt meaſure; which, concluding the verſe with a long ſyllable down, prepares the iambick beginning with a ſhort ſyllable up: hence the alternate and agreeable flow of trochaick and iambick meaſure, thus,

Let me wānder not unſeen,
By hedge row elms, and hillocks green:
While the mower whets his ſcythe,
And every ſhepherd tells his tale
Under the hawthorn in the dale.

An iambick verſe follows a trochaick more pleaſingly than a trochaick an iambick, becauſe of the halt at the end, required to complete the bar.

As

As there are in nature but two kinds of time equal, ſpondaick and dactylick, called binary or common; and unequal, trochaick, iambick, called ternary or triple; and as the continuation of the ſame time is apt to tire the ear, invention ſteps in to its relief both in muſick and poetry; in muſick with variations of the time by duplicate and triple proportions or ratios, and in poetry with a mixture of different feet, different pauſes, and various endings; ſometimes alſo with a diverſity of meaſure, in order to rouſe the attention and ſurpriſe the judgement by adapting ſound to ſenſe.

The mixture of feet, pauſes, and adaptation of ſound moſt deſerving of notice, are thoſe in heroick meaſure.

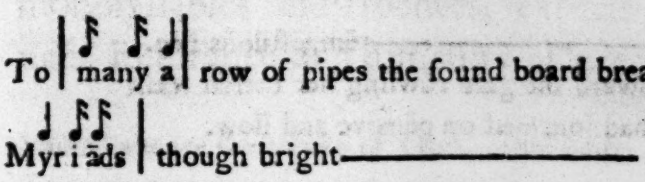
Firſt then, Engliſh heroick verſe admits at the beginning any foot; a trochee before an iambick, often, as,

Fāvor'd ŏf hēaven ſo highly———————
Prōne ŏn thĕ flōod extended long and large.
In̄ thĕ bĕginning how the heaven and earth
Rōſe oŭt ŏf chāos———————

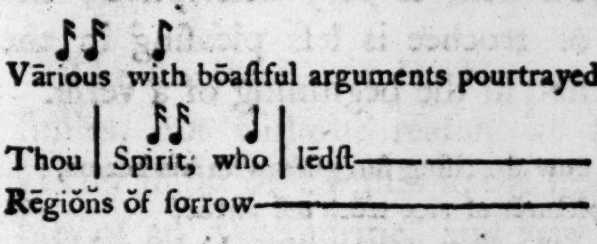
Sometimes a ſpondee followed by an iambick, as,

Lāy flōatĭng mānў ă rōod———

A tribrachus, or anapæſt, as,



The dactyle before the iambick, as,



Secondly, It admits a ſpondee at the end ſometimes, or elſewhere; but a ſpondee or iambick muſt follow, and an iambick or trochee precede, to preſerve the time regular, as,

Thus at the ſhady lodge arrived, bōth ſtoōd;
Bōth tūrn'd, and under open ſky ador'd.—IV. 721.
Earth felt the wound——VIII. 781.
Though changed in outward luſtre, that fīx'd mīnd
Aňd hīgh diſdain from ſenſe of injur'd merit;

The

The God, that made both ſky, aīr, eārth, and heāven,
Nor the dēep trāct ŏf hell———————

Thirdly, A dactyle, or trochee, after an iambick or ſpondee, are ſometimes introduced, but ſeldom agreeably, as,

———————————tēmpēſtŭoŭs fire.
And toward the gate rōwliňg hĕr bēſtĭāl train
Satan had journied on pēnsĭve and ſlow.

Here the dactyle or trochee, call it which you will, is very deſcriptive; the dactyle or trochee is leſs pleaſing in the middle than in the beginning of a verſe.

Which now the riſing ſun gīlds wĭth hĭs beams,
Bĕttĕr pĭctŭrĕs of vice teāch mĕ vīrtŭe,
And the ſoft wings of peace cōvĕr him round.

The rythm of theſe lines is hurt by trochees following iambicks. A trochee after an iambick being contrary, ὁ τροχαῖος ἀντίπαθὲς τῷ Ἰάμβῳ, by oppoſing, ſlowneſs to ſpeed, and hindrance to motion, will not mingle agreeably, as is properly obſerved by the author of the Rambler, Vol. II. No. 86.

In

In the accommodation of ſound to ſenſe, quick iambicks, dactyles, and very ſhort ſyllables, repreſent haſte and jumping, or unequal motion.

Spondees, particularly thoſe made up of monoſyllables and trochees, expreſs ſlowneſs, hindrance and difficulty of execution.

Immediate are the works of God, more ſwift
Than time or motion———————
When Ajax ſtrives ſome rock's vaſt weight to throw,
The line too labours, and the words move ſlow.

The Rambler, vol. II. No. 92, 34, who ſmiles, not without reaſon, at the imaginary flight of Camilla in the heavy ſyllables of an Alexandrine, and very properly checks the fancy of the poet as well as reader, in its purſuit of ſound with ſenſe, " that on many occaſions we make the muſick, which we imagine ourſelves to hear; that we modulate the poem by our own diſpoſition, and aſcribe to the numbers the effects of the ſenſe"—But then he ſeems to run into the extreme, when he denies, that in the line which deſcribes the efforts of Ajax, there is any particular heavineſs,

heavineſs, obſtruction, or delay. He muſt be naturally or ſtudiouſly dull of hearing, who cannot perceive acceleration in the lines of Milton, or retardation in thoſe of Pope.

It was neceſſary to give the reader ſome ideas of the mixed feet obſervable in Engliſh heroick verſe, that are really melodious; becauſe conceit and fancy frequently operate in the menſuration of lines, by what is commonly called ſcanning, particularly thoſe of Milton; whoſe rythm in general is ſo pleaſing and deſcriptive, that it may incline a refined imagination to diſcover more variety of metre than the author intended, to vindicate many lines which have their proper quantity of ſyllables, but no apt numbers; or falſely to cenſure ſome, which will be found to have both, when properly read: Milton underſtood vocal muſick, and therefore is not haſtily to be blamed by thoſe, who do not.

Obſerve, the time is to be as exactly kept in quick and very ſhort ſyllables as in others, only with the difference of haſten-

ing

ing with quavers, or ſemiquavers, inſtead of moving in minims and crotchets.

The pauſe, otherwiſe called the cæſura, as we have obſerved, p. 31, is a little reſt, halt or ſtop, to be made judiciouſly in certain parts of a verſe, for the ſake of preſerving the time of the numbers, as well as of pointing out the ſenſe, variouſly drawn out, as Milton expreſſeth himſelf in his preface, from one verſe into another.

The reader, if his own obſervation and underſtanding do not ſufficiently direct him to diſcern on what ſyllable the pauſe moſt properly falls, and is not ſatisfied with what we have ſaid upon it, may conſult the firſt note of Milton's Paradiſe Loſt of Newton's edition; but particularly the Rambler, vol. II. No. 90.

The Engliſh heroick verſe, which like the Grecian and Roman, varies the cæſura, is for this reaſon far ſuperior to the French, which confines it to the ſixth ſyllable, and by its mixture of feet is more various and pleaſing than even the Grecian and Roman.

To

To the iambick meaſure may be reduced that of the dactylick and anapæſtick, very quick and lively, uſed in ſongs or odes, by beating the two very ſhort ſyllables with an up hand the time of one ſhort, thus,

Măy Ĭ gŏvĕrn mў pāſſiŏns wĭth ābſŏlŭte ſway,
And grow wiſer and better as time wears away.

Mў tīme, ŏ yĕ mūſĕs, wăs hāppĭlў ſpent,
When Phebe went with me where ever I went.

Dĭōgĕnĕs ſūrlў ănd proud.
When terrible tempeſts aſſail us.

Ĭn mў rāge ſhăll bĕ ſēen
The revenge of a queen.

The four firſt lines are equal in time to an iambick verſe of eight ſyllables; the fifth to one of ſix, ſo is the ſixth with a final weak ſyllable, and the laſt to one of four. In this kind of meaſure, frequently, too much liberty is taken with quantity.

Such is the meaſure of Engliſh verſe, ariſing from the nature of the Engliſh language; whoſe general cadence is iambick, or trochaick, as will be found upon trial in almoſt every well formed ſentence.

Take for inſtance, the beginning of Geneſis, which by leaving out the definite article

article *the* before heaven and earth, or by an eliſion, or two very ſhort ſyllables, will be a pure iambick verſe of twelve ſyllables, excepting the firſt foot, which is a trochee.

Ĭn thĕ bĕgĭnnĭng Gŏd crĕātĕd hēaven aňd eārth.

Omit *the* before beginning, then it will make a trochaick verſe of eleven ſyllables,

In beginning God created heaven and earth——

Divide the firſt verſe, and it will become alternately a trochaick of five ſyllables, and an iambick of ſix.

In beginning God
Created heaven and earth.

Again, Take Iſa. xl. 11.

Cōmfŏrt yĕ, cōmfŏrt yĕ, mў pēoplĕ, ſāith yŏur Gōd.

This iambick verſe of twelve ſyllables, with two dactyles, or two long ſyllables, or two very ſhort inſtead of two iambicks, by omitting *ye*, will become a trochaick of eleven ſyllables, and of nine by not reiterating *comfort*.

Cŏmfŏrt, cŏmfŏrt yē mў pēoplĕ, ſāith yŏur Gŏd.
Cŏmfŏrt yē mў pēoplĕ, ſāith yŏur Gŏd.
Hē ſhăll feēd hĭs flŏck
Lĭke ă ſhēphĕrd.

To write on poetry, a very Proteus, with unerring exactneſs and preciſion, is exceeding difficult, if not impoſſible; all faults, therefore, and miſtakes in the preceding obſervations humbly requeſt the candor of thoſe, who are ſkilled in this curious, various, and pleaſing art.

Our heroic verſe, both rhyme and blank, which took its birth ſo early as the ſixth century among our Saxon anceſtors, made great advances in growth through the eighth, ninth, and tenth centuries, under Charlemagne, Charles the Bald, and Pope Leo the tenth, up to the time of our Edward the third, in the fourteenth century, the flouriſhing age of poets, Dante, Petrarch, and Boccacio in Italy; Barbour and blind Harry in Scotland; Chaucer and John Gower in England, as largely, laborioufly, and with great ingenuity expatiated upon by Dr. Warton in his hiſtory of poetry.

The

The early ſpecimens therein produced, as might naturally be expected, at the ſame time, that they appear rude to our eye and ear, certainly are curious, entertaining and inſtructive to the underſtanding: the like were the dawnings of poetry among the Grecians and Romans.

One very great uſe in viewing theſe ancient draughts is, that it leads us to a high eſteem and love of our anceſtors, from whoſe plantations, cultivations and trials, we enjoy plenty of moſt delicious fruits: the roughneſs of predeceſſors makes way for the poliſh of poſterity.

The following ſpecimens in the firſt and ſecond volume of Dr. Warton, from the year 1327, the reign of Edward the third, to 1558, the reign of Elizabeth, may not be unpleaſing to the improved ears of the moderns.

A rural deſcription from an heroic poem, called the Hiſtory of Robert Bruce, king of the Scots, written by John Barbour, Archdeacon of Aberdeen, about the middle of the fourteenth century, during the reign of Edward the third: the reader will

obſerve to pronounce the plural number of ſubſtantives ending in *is* as two ſyllables, and two very ſhort ſyllables as one, in *Jupiter*, with a cæſura; *tendre*, *ſimple* as one, the final ſyllables being weak and going for nothing.

This was in midſt of month of May,
When ſinging birds in ilka ſpray,
Melland their notes with ſeemly ſoun,
For ſoftneſs of the ſweet ſeaſoun,
And leavis of the branches ſpreed,
And bloomis bright beſide them breed,
And fieldis ſtrawed are with flowers
Well ſavouring of ſeir colours,
All things worthy, blyth and gay.

A deſcription of the ſpring in a poem, entitled, The Acts and Deeds of the moſt famous and valiant Champion, Sir William Walace, by blind Harry, in 1361.

Gentle Jupiter, with his mild ordinance,
Both herb and tree reverts into pleaſance;
And freſh Flora her flowery mantle ſpread
In every dale both hop, hight, hill and mead.

A deſcription of the *morrowe*, that is, morning, in Chaucer's Night's Tale, written in imitation of Boccacio's Theſeid: Chaucer's

Chaucer's Romaunt of the Roſe is alſo taken from a French poem, Le Roman de la Roſe.

The merry lark, meſſengere of the day,
Salewith in her ſong the morrowe gray:
And firce Phœbus ryſith up ſo bright,
That all the Orient laughith at the ſight,
And with his ſtreamis dryeth in the greves *
The ſilver droppis hanging in the leves.

Of Beauty.

The God of Love, jolife and light,
Ladde on his hand a Ladie bright
Of high prize, and of grete degree,
This Ladie called was Beautie,
And an arrowe, of which I told,
Full well ythewid was ſhe holde;
Ne was ſhe dark, ne browne, but bright
And clere as is the monè light.
Her fleſh was tendre, as dewe of floure,
Her chere was ſimple, as bird in boure,
As white as lilie, or roſe in riſe;
Her face was gentil and tretiſe.
Fetis ſhe was, and ſmall to ſee
No wintrid browis heddè ſhe;
No popped here,† for it needed nought
To windir or to peint ought.
Her treſſes yelowe, and long ſtraughten
Unto her helis down they roughten.

* Groves. † Hair.

From Chaucer's Palamon and Areite.

A Chriſtŏphĕr on his breſt of ſilver ſhene,
A horn he bare, the bandrek was of green.

From Barkley's Paſtorals in the fifteenth century.

On Virgil.

He ſung of fieldes and tilling of the ground,
Of ſheep and oxen, and battayle did he ſound;
So ſhrill he ſounded, in termes ſo eloquent,
I trowe his tunes went to the element.

From Dunbar's Thiſtle and the Roſe, compoſed on the marriage of James the fourth, king of Scotland, with Margaret Tudor, eldeſt daughter of Henry the ſeventh, king of England: 2d vol. of Hiſt. Poetry, p. 257.

In this poem we have the curioſity not only of fine poetry, but of ſpelling and pronouncing words, ſuch as quhen, from the Latin *cum*, or *quando*; quhois, from *cujus*; quhyt, that is white; in which words *quh* have the ſound of the guttural aſpirate ח in Hebrew, and of *ch*, *gh*, *ct*, in German, Scots, Welch, and Iriſh, ſtronger

than in our words, *who*, *whoſe*, *whom*, *when*, *why*, pronounced ſoft, *hoo*, *hooſe*, *hoom*, *huen*, *huy*: in *muddir*, that is, mother, the double *dd* has the ſound of the hard aſpirate *dh* in Welch, and in our word *the*.

Quhen Merche was with variand windis paſt,
And Apperyll had with her ſilver ſhouris
Tane lief of nature, with an orient blaſt,
And luſty May, that muddir is of flouris,
Had made the birdis to begyn thair houris
Amang the tendir odouris reid and quhyt,
Quhois harmony to heir it was delyt:
In bed at morrow ſleiping as I lay,
Methoct Aurora, with her chriſtall ene
In at the window lukit by the day,
And halſit me with viſage pale and grene;
On quhois hand a lark ſang, fro the ſplene,
Awak, luvaris, out of your ſlemering,
Se how the luſty morrow doth upſpring.

A deſcription of the creation, from Lyndeſay's poem, called The Monarchie, 1556.

Quhen God had made the hĕvĭnis bricht,
The ſone, and mone, for to gyf licht,
The ſtarry hevin, and criſtalline,
And, by his ſapience divine,

The planeits, in their circles round
Quhirlyng about with merie ſound;
He clad the erth with herbs and treis,
All kynd of fiſchis in the ſeis,
All kynd of beſt he did prepair,
With foulis fleting in the air:
When hevin, and erth, and thare contents
Were endit, with thare ornaments,
Then, laſt of all, the Lord began
Of moſt vile earth to make the man;
Not of the lillie or the roſe,
Nor cyper-tre, as I ſuppoſe,
Nether of gold, nor precious ſtonis,
Of earth he made fleſche, blude, and bonis;
To that intent he made him thus,
That man ſhould noct be glorious,
And in himſelf no thinge ſhulde ſe
But matter of humilitie.

A complementary, or epigramatic praiſe of Robert Allot and Chriſtopher Middleton, by John Weever, 1599.

Quick are your wits, ſharpe your conceits,
Short and more ſweet, your lays;
Quick, but not wit, ſharpe no conceits,
Short and leſs ſweet my praiſe.

From the Paradiſe of daintie Deviſes, in fourteen ſyllables, written by Richard Edwards,

Edwards, (bred under Etheridge, Gentleman of the Chapel, and Maſter of the Boys, 1561,) on Ter. Apothegm, *Amantium iræ, amoris integratio eſt.*

In going to my naked bed, as one that would have ſlept,
I heard a wife ſing to her child, that long before had wept:
She ſighed ſore, and ſang full ſweet, to bring the babe to reſt;
It would not ceaſe, but cried ſtill, in ſucking at her breaſt.
She was full weary of her watch, and grieved with her child;
She rocked it, ſhe rated it, till on her that it ſmiled.
Then did ſhe ſay, now have I found this proverb true to prove,
The falling out of faithful friends, renewing is of love;
Then kiſſed ſhe her little babe, and ſware by God above,
The falling out of faithful friends renewing is of love.

Edwards was the author of the ſong in praiſe of muſick in Shakeſpeare's Romeo and Juliet, "When griping grief"—Alſo of "Sing, O the willowe ſhall be my garland"—in Othello; and the ballad of "Suſanna"—in Twelfth Night.

The

The firſt ſpecies of the drama, or an heroic tale, Dr. Warton ſays, worthy notice, is the tragedy of Gordobuc, in the reign of Elizabeth, written by Thomas Sackville, Lord Buckhurſt.

It is divided into acts and ſcenes, with all the formalities of a regular play, in blank verſe, except the chorus after every act, being an ode in rhyming ſtanzas; wherein the ſubſtance of what had juſt paſſed is recapitulated and enforced with moral reflections, or illuſtrated with poetical and hiſtorical alluſions, after the form of the Greek tragedy.

THE NATURE AND ALLIANCE OF THE EPIC AND DRAMATIC POEM, AS IT EXISTS IN THE ILIAD, ÆNEID AND PARADISE LOST.

OF all the endowments and powers, with which man is ſo highly diſtinguiſhed and honoured by his Maker, no one appears upon the niceſt inſpection and ſcrutiny, more wonderful and curious, entertaining and uſeful, than that of ſounds, whether delivered by the voice to the ear in muſick and ſpeech, or expreſſed to the eye in the characters of writing and language, under the twofold mode of proſe and poetry.

In

In poetry language and words are confined, like a ſmooth, pure ſtream within its banks, to a certain meaſure of time and numbers, called feet and verſe, animated by images and fiction: in proſe it runs freely as water in the ocean, though not rough and boiſtrous, boundleſs and without ſhores; for the moſt part it is plain and placid, yet occaſionally it may ſurpriſe, be ſublime and figurative as in poetry.

Among the various ſpecies of poetry, the nobleſt and neareſt a kin to each other ſeems to be the epic poem, and its imitation, the dramatic, both having an action, actors and manners: in ſome particulars they agree exactly, and in ſome they differ.

Firſt, They differ in this, that the dramatic poem, otherwiſe called a play, whether tragedy, having for its ſubject the grave and affecting incidents of life, or comedy, when well applied, the ſly ſmiler at vice and folly, and the pleaſant inſinuator of good manners, ſhould *act* well, as Horace ſays, *agitur in ſcenis*, and is of ſhort duration, being confined to four or five acts only, and to few perſons—

nec

nec quarta perſona laboret, who are brought to open view upon the ſtage, in converſation and action as in common life; whereas the epic poem *ſpeaks* only, *res acta refertur*, and *reads* well in private, being calculated for the grave, the ſtudious and the wiſe, for the philoſopher, orator and legiſlator, by introducing, beſides the leading and principal character, called the Hero, many other perſons, many diſtant ſcenes, places, deſcriptions and people, a variety of narratives, incidents, epiſodes and ſpeeches: which though invented and imaginary, a great part of them, extraordinary and ſurpriſing, being a kind of ſecondary or under actions and characters, introduced for the ſake of variety, relief and inſtruction of the reader, by ſhifting the ſcenes; yet muſt they ever have an aſpect to the principal action, not be outrageous, but poſſible, in ſome degree agreeable to nature and human life, civilized indeed and well ordered under the adminiſtration of Providence; whoſe aid and guidance the poet ſets out with invoking, under the perſon of the muſe.

In

In the epiſodical intervals we are to look up to the poet for embelliſhments and all the exertions of genius.

Secondly, The drama ſhould have the three unities, of action, time and place; but an heroic poem requires only unity of action, ſuch as ſome high, predominant paſſion, a virtue, vice, or ſome great event, with a certain beginning, middle and ending, connected and uniform in its parts like the ſymmetry of the human body, or the conſtruction of a fine edifice, as Horace ſays,

——*ſit, quod vis, ſimplex duntaxat et unum.*

The action ſhould begin from ſome fixed time and cauſe, and end in an expected cataſtrophe of miſery or happineſs, ſuitable to the nature of the action.

Thirdly, They entirely agree in demanding, that the diction and ſtyle be correct and perſpicuous, neat and unaffected every where; elegant, ſublime and paſſionate on occaſions only.

For though poetry have a ſtyle and even words of its own, a licence of conſtruction,

tion, and peculiar tropes and figures, ſcarcely admiſſible in proſe, yet muſt not the ſtyle of poetry in an epic poem, eſpecially in its narration and dialogue, be hard and obſcure, infringing the general rules of grammar, and above common conceptions; which would render it uſeleſs to the generality of mankind, for whoſe inſtruction it is intended.

Fourthly, As they entirely agree in purity of language, ſo ſhould they in purity of thoughts and manners, ſupporting their main deſign; which is the encouragement of virtue, and diſcountenance of vice.

The epic poem, as well as the tragic, ſhould be ever intereſting, by raiſing expectations and admiration, terror, pity, friendſhip, and even love, keeping the paſſions awake, and entertaining them, without putting modeſty to the bluſh, and ſhocking the feelings of humanity.

For this purpoſe both ſhould be careful to conceal every indecency, preſenting to the eye and ear nothing indelicate, nor any thing offenſive to the imagination, except

except vice; which ſhould be painted with ſtrong and odious features, the ultimate aim of a dramatic and epic compoſition, being not to inflame the paſſions and appetites, but to check their extravagance, by refined thoughts, exalted ſentiments, and affecting examples—in ſhort, to create in us an abhorrence of vice, and love of virtue, in things natural, moral and religious: ſuch is the pure nature and character of dramatic and epic poetry; which whoever can ſupport the beſt, ſtands forth, in the opinion of Horace, the firſt inſtructor;

Omne tulit punctum, qui miſcuit utile dulci,
Lectorem delectando, pariterque monendo.

Profit and pleaſure, then, to mix with art,
To inform the judgement, nor offend the heart,
Shall gain all votes; to bookſellers ſhall raiſe
No trivial fortune, and acroſs the ſeas
To diſtant nations ſpread the writer's fame,
And with immortal honours crown his name.

FRANCIS.

" Dramatic poetry has, (ſays Dr. Blair, Vol. III. Lect. XLV.) among all civilized nations, been conſidered as a rational and uſeful

uſeful entertainment, and judged worthy of careful diſcuſſion"—He ſhould have added—and of careful and prudent indulgence.

For no ſpecies of poetry and florid writings, the productions of airy imagination, require a nicer judgement to read, and more caution to ſee, than plays, novels and romances.

Common ſpectators by not attending to the characters in comedy, perhaps incapable of diſcerning their intention, often miſtake vulgarities for wit, ſatire for applauſe, and vices for virtues.

What may be the dire conſequences of ſuch errors, it is eaſy to apprehend, and are too viſible in the conduct of frequenters at public ſpectacles: Witneſs, for inſtance, The Beggar's Opera.

If the young, the ſpritely, the ſedate could ſay, "I *ſometimes* attend the theatres, *occaſionally* read a novel, poetry and eſſays, to relax ſeverer ſtudies, divert a leiſure hour, enliven the imagination and give brilliancy to converſation, then they would own the uſeful employment, and

might not perhaps be aſhamed to confeſs themſelves to have been engaged in harmleſs amuſements, and with ſome degree of profit and ſatisfaction to have ſlaked their thirſt for novelty and humour at ſtreams of eaſy and pleaſant current indeed, but not the moſt limpid and pure.

A writer of great diſcernment hath given a very proper character of theſe publications, foreign and domeſtic, "That they ſerve to teach the minuter decencies and inferior duties—to regulate the practice of daily converſation—to correct thoſe depravities, which are rather ridiculous than criminal—to remove either the ſavageneſs of neglect, or the impertinence of civility—to teach when to ſpeak, or to be ſilent—how to refuſe, or how to comply: theſe books are written to the young, the ignorant, and the idle; to whom they ſerve as lectures of conduct and introduction into faſhionable life, but for little advancement in real, intellectual knowledge, and for purification of the heart:"—Lives of the Poets, vol. I.—See Rambler, vol. I. No. IV. Alſo Watts on the Improvement

provement of the Mind, and Remarks on the French and Engliſh Ladies, in a ſeries of very entertaining letters by Dr. Andrews.

Perhaps there exiſt not eſſays ſo purely moral, occaſionally religious, and ſo claſſically written in our language, as thoſe of Addiſon in the Spectator, and Dr. Johnſon in the Rambler and Idler; of which it may be ſaid, what cannot be ſaid of many papers in the Spectator, that they conſtantly preſerve the higheſt degree of reverence to youth, by ſuffering nothing indecent to approach their eyes, and pay due reſpect to men of the firſt taſte and moſt enlightened underſtanding, by preſenting to their reaſon nothing meanly conceived, or meanly expreſſed.

The preceding obſervations may ſerve as rules, and a kind of ſtandard, by which to try the perfection of an epic poem, and the juſtneſs of the following remarks, ranged in the order above preſcribed, under three principal heads, The Action of an Epic Poem, its Language and Manners.

Epic or Heroic poems of moſt eſteem and general approbation in the world, are the Iliad, Æneis and Paradiſe Loſt.

The firſt is confeſſedly a complete original throughout; the ſecond is almoſt every where a ſtudied imitation, and in ſome parts a mere copy of the firſt; the third, though it often cloſely imitates both the former, hath yet the honour of frequently excelling them; and truly no wonder, ſince Milton had not only the original book of nature to copy from, and two excellent poems, but likewiſe the whole of divine revelation; which containing a variety of incidental facts and characters, moſt of them wonderful, inſtructive and affecting, if collectively taken, may be conſidered as forming one grand epic poem, under the conduct of a mighty hero, and finiſhing with an event or action, in which the whole world is intereſted.

It is poſſible and credible, that Homer and Virgil, both of them, might have ſeen the Old Teſtament.

Homer might have ſeen that part of the Old Teſtament, called the Pentateuch, the books

books of Joſhua, Samuel, and even of the Pſalms, in Hebrew; for he is ſuppoſed to have lived about the time of David, ſome ſay, of Ahab king of Iſrael, and Jehoſaphat king of Judah, was a traveller after erudition, and very inquiſitive. His compariſon, Iliad III. of old age to graſshoppers, would incline one to believe he had ſeen Eccleſ. xii. 5.

Virgil, as well as ſome other poets of the Auguſtan age, might have ſeen the whole of the Old Teſtament, in the Seventy tranſlation.

However, that they received the contents of Moſes' hiſtory by tradition, many imitations in their machineries, ſacrifices, and propenſities to propheſy, afford ſufficient proofs.

If the reader will ſuffer himſelf to be carried a little way, aſide as it were, into the field of imagination, he may be amuſed perhaps, if not inſtructed and convinced, by the following inſtances, as imitations of Moſes and the Prophets.

Minerva (Il. I. 213.) to comfort Achilles, under his quick reſentment of Agamem-

non's ill treatment, assures him "There shall come a time, when Agamemnon will seek and solicit your favour and friendship by magnificent presents;" which prophecy was fulfilled in the ninth book, 115, very similar to the promise given to Abraham, Gen. xv. 13. "Know of a surety, said God, that thy seed shall be a stranger in a land, that is not theirs, and shall serve them, and they shall afflict them four hundred years; and also that nation whom they shall serve, will I judge, and afterward shall they come out with *great substance:*" which promise was accomplished Exod. xii. 35. "And the Lord gave the people favour in the sight of the Egyptians, so that they presented unto them such things as they would, jewels of silver, and jewels of gold, and raiment." 36.

Another most remarkable instance of poetic prophecy is in the beginning of the fifteenth Iliad, when Jupiter in discourse with Juno foretells the progress of the war, its termination in the death of Hector, and ruin of the Trojan kingdom, very similar again to the prediction in Psalm lxix.

lxix. 25. and Pſalm cvii. 7. beſpeaking the death of the traitor Judas, and deſtruction of the Jewiſh ſtate: Judas acting under the countenance, protection and authority of the High Prieſt and Jewiſh Sanedrim perſonates the whole; his ſin is the ſin of the nation; ſo the crime of Paris defended by Priam and Hector, was the crime of Troy.

Let us next look into Virgil's Poetic Prophecies.

When Alexander, after he had ſubdued his neighbours, entered Jeruſalem, he was received by the High Prieſt and his Brethren with great pomp and ceremonious gratulations; they ſhewed him their temple and the place in the book of Daniel, which propheſied, that he ſhould be the founder of the third great monarchy.

From this time Alexander ſhewed the Jews great favour, and encouraged many of them to ſettle in Macedonia and Alexandria; where afterwards, under the reign of Ptolemy Philadelphus, they had their ſcriptures tranſlated into Greek, called the Septuagint, or Seventy tranſlation.

When the Roman power, following the conqueſts of Alexander, began to lift up its mighty head over Greece, Syria and Egypt, many of the Jews retired into Italy, and took up their habitations in Rome.

Curioſity would naturally lead the men of letters, ſuch as Ovid, Horace and Virgil, who were about the court of Auguſtus, to converſe with theſe travellers, and inquire into their notions, cuſtoms, manners and writings; and the Jews would as naturally court their good opinion and recommendation to Auguſtus by civil receptions and communications, and might point out to them, as their forefathers did to Alexander, the prophecy of Moſes, Deut. xxviii. 49. and of Dan. ii. 40. and vii. 7. that Rome ſhould be the head of the fourth great monarchy.

They might go farther and poſſeſs them with a notion, that Auguſtus ſhould be that univerſal prince, which they looked for in the perſon of their Meſſiah.

The Jews at Rome might thus look up to Auguſtus with adulation, as their brethren did

did at Jeruſalem, when they cried out with one voice, John xix. 15. "We have no king but Cæſar"—making him what he certainly was, the temporal Meſſiah.

Nothing leſs than ſuch communications and flattering impreſſions of the Jews, could poſſibly lead Virgil to ſpeak ſo openly and plainly of Auguſtus, Æn. VI. 786. as a divine offspring and the perſon promiſed to reſtore the golden age, and reign univerſally over all the then known world:

Hic vir, hic eſt, tibi quem promitti ſæpius audis,
Auguſtus Cæſar, divum genus; aurea condet
Sæcula qui rurſus Latio, regnata per arva
Saturno quondam: ſuper et Garamantas et Indos
Proferet imperium——————

Virgil had before, Æn. I. 238. opened this prophecy in the perſon of Venus to Jupiter, calling to his memory the promiſe he made, that the Romans ſhould bear univerſal ſway:

Qui mare, qui terras omnes ditione tenerent
Pollicitus——————

The machinery of a cloud, ſo often made uſe of by Homer and Virgil in guiding, protecting,

protecting, and carrying off the heros from the field of battle, looks very much like that of Exod. xiv. 19. and 2 Kings ii. 11. and may the ſuppoſition be excuſed, ſhould it not be approved, that the children of Iſrael's triumphant paſſage through the Red Sea gave Homer the extraordinary thought of making Achilles fight with the two rivers, Seamander and Xanthus, in the twenty-firſt Iliad: Homer did not think the hero of the Iliad complete, unleſs he encountered the elements as well as men.

What could have enabled Virgil, Æn. VI. 719. and Ovid, in the beginning of his Metamor. to ſpeak ſo correctly and philoſophically of the creation, except the firſt chapter of Geneſis? What again could have given Virgil the thought, Æn. I. 592-3. of preſenting Æneas to Dido with his face and ſhoulders in reſplendent glory, and Horace, Ode II. 31. to deſire Apollo that he would come with his ſhoulders veiled, but the paſſage in Exod. xxxiv. 29?

Reſtitit Æneas, claraque in luce refulſit;
Os humeroſque deo ſimilis———
———tandem venias, precamur,
Nube candentes humeros amictus
Augur Apollo.

Homer, in the beginning of the ſecond book of the Iliad, uſes almoſt the very words of Moſes, when he ſays, "Refulgent Fame marched at the head of the troops, and Jove gave majeſtic brightneſs to the face of Agamemnon."

One or two words more upon ſacrifice, and I have done with the flights of fancy and imagination.

What could have induced the Grecians and Romans to embrace the ſyſtem of ſacrifices, and Homer and Virgil to deſcribe it with ſuch approbation and exactneſs? Could nature and reaſon? Indubitably not. For it was reaſon and the ſoft feelings of nature, that prevailed upon Cain and the Egyptians not to uſe ſacrifice, but offerings only, and upon Pythagoras, as deſcribed moſt movingly, Met. XV. 75. to perſuade his diſciples againſt the practice. Nothing could have introduced a ceremony ſo oppoſite to nature and reaſon, and prevail upon two ſuch nations as the Grecian and Roman to obſerve it ſo tenaciouſly, but tradition and the writings of Moſes,

Moſes, that it was a divine inſtitution and injunction.

The ſacrifice, which Achilles preſcribes for Phœbus, anſwers exactly to Gen. viii. 21. and Lev. i. 3. 10. requiring it to be τελειων of the lambs or goats, the moſt perfect and without blemiſh.

When Calchas explains to Achilles the diſpleaſure of Phœbus, that it was not owing to the neglect of ſacrifices, but to the want of pity for Cryſes and his daughter, he ſays what Samuel (1 Sam. xv. 22.) did to Saul, "To obey is better than ſacrifice, and to hearken than the fat of rams."

This country may felicitate itſelf upon an original dramatic writer in Shakſpeare, if not upon an epic, in Milton, his laſt very ingenious and accompliſhed editor being judge, when he telleth us, "The greater part of Shakſpeare's excellence was the product of his own genius. He found the Engliſh ſtage in a ſtate of the utmoſt rudeneſs; no eſſays either in tragedy or comedy had appeared, from which it could be diſcovered to what degree of delight either

either one or other might be carried: neither character nor dialogue were yet underſtood. Shakſpeare may be truly ſaid to have introduced them both among us; in ſome of his happier ſcenes to have carried both to its utmoſt height."

How far Milton was an original epic poet will appear in our remarks upon his poem.

The Invocation, Proem and Action of an EPIC POEM.

The beginning and opening of an epic poem is named "invocation;" in which the poet either calls upon the muſe to tell the ſubject or propoſition, that is, the action, as alſo the hero, who has the greateſt ſhare in it, the time of its commencement, cauſe and final iſſue; or the poet ſpecifies theſe circumſtances in his own perſon: the former mode ſeems preferable, as being purely poetic, and beſpeaking more modeſtly and ſtrongly the importance of the ſubject, and the attention of the reader.

It is one of Ariſtotle's rules, which moſt likely he drew from Homer, that the author

thor of an epic poem ſhould ſeldom or ever be ſeen to ſpeak himſelf, but to throw every thing as much as poſſible into the mouths of thoſe who are the principal characters.

When the poet or hiſtorian only relates a ſpeech, this is called *Oratio Indirecta*; but when the agent ſpeaks in his own perſon, this is called *Oratio Directa*. The frequent uſe of the *Oratio Directa* is that which gives life and vigour to hiſtory and epic poetry.

Homer doth not ſay, "I ſing," but deſires the muſe to ſing, the anger, or rather the mad paſſion, of Achilles, that anger which was vexatious to himſelf as well as productive of numberleſs ills to the Grecians and Trojans.

Milton in like manner invokes his muſe to ſing the diſobedience of the firſt man in eating the forbidden fruit, which introduced evil into the world, and occaſioned his expulſion out of Paradiſe.

Ovid opens the Metamorphoſis, which may be called a philoſophical poem, on the

the matter and forms of things, in his own perſon,

In nova fert animus mutatas dicere formas
Corpora———————

My deſign is to treat of ſubſtances and their forms:

And then intreats the muſe to aid him in his attempts—

Di cæptis aſpirate meis.

Virgil does the ſame in both his poems, the Georgics and Æneid.

Homer and Milton expreſsly name the ſubject and hero of their poems; but Virgil without any invocation ſpeaks paraphraſtically, or with a periphraſis of the action and the hero, "I ſing the arms and man, who"—

Here the action and hero are ſpoken of in ſuch obſcure terms, that to this day critics are not agreed on the action of the Æneid, whether it be piety, the ſettlement in Italy, a plan of civil government, or what.

Dryden ſays of Taſſo, that he has ſplit his hero in two, giving Godfrey piety, and Reynaldo

Reynaldo courage; but he himſelf, as well as others, cut Æneas in pieces, making him civil, popular, eloquent, politic, religious, valiant, without any predominant leading action or principle; which piety certainly is not: For a man may profeſſedly be very pious and religious, and at the ſame time ſluggiſh, daſtardly, zealous without knowledge, impolitic, and inglorious, by failing and withdrawing in the day of trial; but courage founded upon real piety, that is, a firm faith and truſt in God, will ſtand, like a houſe built upon a rock, unſhaken in adverſe weather, when the winds blow, the floods ariſe, and beat vehemently upon it, or to make uſe of Virgil's ſimile, Book IV. 441. where he likens the reſolution of Æneas not yielding to the intreaties of Dido to a ſturdy oak, reſiſting the winds.

By what did Æneas attract the admiration and love of Dido, but by his *forti pectore et armis?* This ſhe herſelf confeſſed, Æn. IV. 11. to her ſiſter, with this obſervation, *degeneres animos timor arguit.*

The

The hero indeed, all take for granted, is Æneas, notwithſtanding his name doth not occur till the ninety-ſixth line; ſo that for any thing, which poſitively appears, both the action and hero of the Æneid remains to be gueſſed at, or at leaſt not to be known, but by reading a great part, or the whole of the poem.

Might I be allowed to gueſs, as well as others, I would tranſlate *arma* courage, or perſonal valour, and ſay, that this is the action; which the Sibyl impreſſed upon his mind, when ſhe bid him—*tu ne cede malis, ſed contra audentior ito*, as the Lord did Joſhua, "Be ſtrong and of a good courage."

Thus we have in Homer, Virgil and Milton, a certain, ſimple, leading action: in Homer the action is a vice to be corrected, and in Milton; but in Virgil it is a virtue to be rewarded.

Homer traces the paſſion of anger through all its various degrees, motives and ſhapes, virtuous and vicious, particularly with the ill effects of pride, inſolence, raſhneſs, revenge, tyranny and cruelty, deſignedly and

principally in the perſon of Achilles, and accidentally in other Grecian and Trojan generals, terminating fatally in the death of Hector, and in unhappineſs to Achilles for the loſs of his friend Patroclus, as will be ſeen in our peruſal of the poem.

Virgil on the contrary deſcribes the excellency of courage, both kinds of it, that which is commonly called bravery and ſelf-confident boldneſs, owing moſtly to ignorance, as well as to the temper and conſtitution of the body, and that other leſs oſtentatious and more rarely found, of the mind, that is to ſay, an humble reſolution, a calm, ſteady perſeverance, called fortitude and magnanimity, which ariſes from reflexion and virtuous habits, eſpecially thoſe of temperance, prudence, juſtice, mercy and piety, joined with activity, diſcretion, decency and dignity of behaviour; or as Cicero de Officiis, Book II. S. 10. the latter end, and beginning of S. 11, calls it, *animi deſpicientia*, that ſpecies of high mindedneſs, which enables a man to enjoy the good things of this life with moderation, and to face its evils without fear.

This

This is the comprehenſive virtue, which ſhines forth in the perſon of Æneas and his companions, overcoming the oppoſite vices in the characters of his enemies, and ending happily with the ſettlement of himſelf and poſterity in the kingdom of Italy.

Hence it is eaſy to imagine that the Iliad muſt addreſs itſelf anxiouſly, to the hurrying and buſtling paſſions of ſurpriſe and terror, but the Æneid principally to the ſoft, quiet, and more pleaſing ideas of generoſity, friendſhip, and good policy.

Milton more buſtling, and even more pleaſing than Homer and Virgil, paints original ſin and all its evil conſequences, affecting the mind of the offenders and readers, at firſt and for ſome time, with ſerioufneſs, ſorrow, and ſelf condemnation, with indignation and hatred againſt the ſeducer, and with fear of puniſhment from the Creator, but in the concluſion with the moſt melting and joyous ſenſations of faith, hope, gratitude, praiſe and love, on the aſſurance of pardon, and of a happy deliverance by a promiſed Redeemer.

It has been objected to Milton, that the Paradiſe Loſt is unſucceſsful and without a hero, unleſs the Devil be conſidered as ſuch; and Addiſon too eaſily admitting the objection of Dryden, thrown out at random, or, "ventured without much conſideration," in his tedious dedication of the Æneis, full of words, witticiſm and flattery, like a large field planted with ſhewy, uſeleſs trees, ſhrubs and flowers, but barren of corn, the vine or olive, good ſenſe and true criticiſm, would obviate it by ſuppoſing Paradiſe Loſt not to be an heroic, but a mere narrative or hiſtorical poem; and that he, who looks for a hero in it, ſearches for that which Milton never intended.

The objection ſeems to be the play of an adventurous and libertine imagination; for had it been the reſult of ſerious deliberation, one would wonder how it could be made to the poem of Milton, and not alſo to that of Homer, who is equally, if not more liable, to the ſame objection.

Homer mentions expreſsly the hero, namely, Achilles, and the action, namely, the

the predominant paſſion of anger, and repreſents this hero, though ſucceſsful in vanquiſhing Hector, yet a ſlave to revenge, and not happy.

Milton as expreſsly ſpecifies the firſt man to be the hero, and for a time miſerable, as a tranſgreſſor, yet happy at laſt, himſelf and poſterity, by penitence, pardon and aſſurance of victory over the tempter, through the aid and in the perſon of the promiſed ſeed; which Milton anticipates plainly in the very beginning of his poem:

——————— (till one greater man
Reſtore us and regain the bliſsful ſeat)

And exhibits ſatisfactorily in the cloſe of it.

The Language or Diction of the PROEM.

The Grecian and Latin Rhetoricians, who conſider every compoſition to conſiſt of four principal parts, *proemium, principium, vel exordium, narratio, confirmatio, et peroratio*, and preſcribe the ſtile proper for each, lay it down as a general rule, that

the *proem*, or *exordium* and *narration*, ſhould be conciſe and plain.

This rule is founded in nature; for nothing in common life is more diſagreeable than a long preamble to a ſtory, and an oſtentatious manner in telling it. The ſame rule therefore is fitting to be obſerved, though not with abſolute ſtrictneſs, yet with prudence and diſcretion, in an epic poem, both of its exordium and narration; the deſcriptions ſhould be expreſſive and elegant, the ſimilitudes illuſtrating, the dialogue neat and eaſy, and the ſpeeches convincing and forcible.

Quintilian ſays, that Homer has not only obſerved, but eſtabliſhed, the law of proems, by the very few verſes with which he opens both his poems, *in pauciſſimis verſibus utriuſque operis ingreſſu legem præmiorum, non dico, obſervavit, ſed conſtituit*; and Horace is ſuppoſed to affirm the ſame, when he refers to the firſt lines of the Odyſſey, as a proper exordium.

Quintilian doth not tell us, what he means by *pauciſſimis verſibus*, how many lines the proem to the Iliad conſiſts of; which

which if he had, it might have prevented all doubts and diſputes on that head.

Horace ſeems to ſay, that the three firſt lines conſtitute the introduction to the Odyſſey; for his tranſlation takes in no more.

Dic mihi muſa virum, captæ poſt tempora trojæ,
Qui mores hominum multorum vidit, et urbes.

The action and hero of the Iliad are mentioned in the two firſt lines, and with them might have ended the proem, had it not been neceſſary to point out what time the action commenced, and its occaſion; this is done in the ſeventh and eighth verſe: we may therefore venture to affirm, that the invocation and proem finiſh where the muſe takes up the narration, which is at the ninth line.

The poet addreſſes himſelf to the muſe thus; "Sing, O Goddeſs, the outrageous anger of Achilles, the ſon of Peleus, that brought unhappineſs to himſelf, numberleſs ills upon the Grecian commanders, hurried prematurely many brave ſouls of heroes to the manſions of the dead, and

left their bodies a prey to ravenous beaſts and birds, (though doubtleſs every thing was conducted juſtly and righteouſly to its proper end by the wiſe counſel and will of Jove) ſay, what time the conteſt aroſe between king Agamemnon and the nobly born Achilles; which of the gods in particular was it, that gave riſe to their contention?" The muſe anſwers, "The ſon of Latona and Jupiter, he it was"—After this the muſe continues the ſtory, and the poem enters upon operation.

Neither Horace nor Quintilian deliver their opinion, as ſome modern critics do, on the ſtile of Homer's Iliad, "that it is plain, ſimple and unadorned."

Horace only ſaith, you ſhould not begin vauntingly in your own perſon;

Nec ſic incipias——————
Fortunam Priami cantabo——

but recommends the plain mode of invoking the muſe, *Dic mihi muſa virum*—

If we examine cloſely the firſt lines of the Iliad, they will not be found peculiarly

unadorned

unadorned either in the diction or modulation.

The common proſaic word for anger is οργη, but Homer hath made choice of μηνις, a noun deſcriptive of anger in its exceſs, *furor brevis*, a temporary frenzy, from μαινομαι to be mad, with the epithet, ωλομενην, a participle *in media voce*, *ſelf deſtroying*.

The other words are equally well choſen and melodiouſly ranged.

The parentheſis, Διος δε ετελειετο βυλη, is remarkably beautiful and pertinent, thrown in to guard the reader againſt irreligious and impious imaginations, that events are the effects of chance and abſolute fate; it bids him keep his eye, as he goes along, upon every circumſtance and change, how brought about by an overruling interpoſition, eſpecially the changes wrought in the mind of Agamemnon and of Achilles in the concluſion of the poem.

If Milton (l. 2. 1025) had his eye upon Homer's parentheſis, when deſcribing Satan's entrance into the new creation, and opening an eaſy communication between that and hell, he ſays, "Such was the will

will of heaven," then he applies it in another ſenſe: by the will of heaven, Milton means this ſingle action was done by the *permiſſion* of God, who for certain wiſe and good reaſons, lay ſtill, as it were, without hindering it; but Homer would teach his reader, that Jupiter was active, contriving and ſuperintending the whole.

The propoſition of the Æneid, which likewiſe ends with a queſtion, inquiring into the cauſe of Æneas's ſufferings, a man ſo good and pious, will be found, though not quite ſo ſhort, yet equally adorned, as that of the Iliad.

If we reckon from *Arma virumque*, it cloſes at the fifteenth verſe, " with a dignity and magnificence, not often to be found even in the poetry of Virgil."—(See Rambler, vol. III. No. 158.) Virgil in the firſt four lines, hath evidently adopted the meaſure of Homer's. The third, fourth, fifth and ſixth lines of the Æneid are remarkable for the beauty of accommodating ſound to ſenſe; in which, after the ſmooth and eaſy ſpeed of the two firſt lines in dactyles, the ſufferings of Æneas,

Æneas, and his labour in building a city, are finely imaged by the heavy, melancholly ſteps of ſpondees and frequent reſts or pauſes;

———Multum ille—et terris—jactatus et alto
Vi—ſuperum, ſævæ memorem—Junonis ob iram.
Multa quoque—et bello paſſus, dum conderet urbem,
Inferretque deos latio———————

—Multum ille et terris jactatus et alto Vi ſuperum—is plainly an imitation of Homer's.

Πολλας δι ιφθιμους ψυχας αιδι προιαψεν
Ηρωων———————

To mark the pauſe or halt of the voice, anſwering to that of the foot or hand *down*, which muſt be made to preſerve the time and melody of the verſe, is placed this — ſtroke after *ille*, *terris*, *vi*, *memorem*, and *quoque*.

Virgil in his exordium may be thought to have had his eye for the flow of his firſt lines upon the Iliad, but for matter upon the beginning of the Odyſſey, changing the perſon of the muſe into his own; inſtead of *dic mihi muſa virum*—or *muſa cane arma*

arma viri—he turns the imperative into the indicative, *arma virumque cano*—in which he is no more to be admired than a *ſcriptor cyclicus*, an itinerant ballad ſinger.

We certainly may venture to affirm, that Virgil's proem is far inferior both to Homer's and Milton's, for modeſty and perſpicuity.

Well known is, and doubtleſs was familiar to a Roman underſtanding, the liberty of the Latin poets, which for the ſake of their verſe, and *euphoniæ gratia*, they take on every occaſion to change one part of ſpeech, and one caſe for another, or even to tranſpoſe the order of conſtruction, by figures, called *Hypallage* and *Enalage*. Thus Ovid. Met. lib. I. line 1, for the ſake of meaſure, puts *nova* for *novas*, and *mutatas* for *mutata*, and in line 25, *diſſociata* for *diſſociatis*; and Horace puts *Qui mores hominum multorum vidit, et urbes*, for *Qui urbes multas et mores hominum vidit*, "the man who viſited many cities, and contemplated the manners of its inhabitants;" which is the principal uſe of travelling.

Virgil

Virgil in like manner, to pleaſe the ear, which would be offended at the hiſſing ſound of *memoris Junonis*, the proper agreement, changes the caſe *ſævæ memorem* for *ſævam memoris*, and to avoid the quick occurrence of two vowels of the ſame ſound puts the adjective *altâ*, for the adverb *alté*, *mente repoſtum*. Again, for the ſake of the verſe, he tranſpoſes *terris jactatus et alto*, for *terris et alto jactatus*; ſo in line 357, to render it of more agreeable flow, he puts *Erramus, vento huc vaſtis et fluctibus acti*, for *Erramus, vento huc et vaſtis fluctibus acti*; Edit. Farnaby. As alſo, *arma virumque*, for *arma viri*, and *trojæ qui primus ab oris Italiam fato profugus lavinaque venit litora*, for *qui ab oris trojæ fato profugus Italiam, juxta vel apud lavinia litora, primus venit*; this is the proſaic order and common ſenſe, the *disjecta membra*, of the two firſt lines.

Vir is a name given to man from *vi*, ſo *virtus*, expreſſive of his intellectual powers and faculties, in contrariety to *homo*, which denotes him weak and mortal, *ab humo*, and *fato profugus* cannot mean

vagus,

vagus, a *vagrant*, *fugitive* or *vagabond* by fate; for this would degrade Æneas and his companions into flying culprits, to the great diſhonour of the Roman nation, inſtead of

Sum pius Æneas, raptos qui ex hoſte penates
Claſſe veho mecum, famâ ſuper æthera notus.

Fato profugus therefore means *eſcaping* by a kind deſtiny and favourable admonition of his guardian deity, from the flames of Troy and the ruin of his country, as we are told, lib. I. 386, and II. 289.

Matre deâ monſtrante viam, data fata ſecutus.
Heu fuge, nate dea, teque his, ait, eripe flammis.

Primus too ſignifies *chieftain*, or commander of his fleet; for not Æneas was the firſt Trojan, who viſited Italy, but Antenor. Juno, in line 28, is ſaid to be *prima*, the patroneſs and conductor of the Grecian war.

If theſe remarks and interpretations are juſt, then is not the beginning unadorned either of the Iliad or of the Æneid.

Milton

Milton too, ſeems to have uſed the figure Hypallage, in the firſt line of his proem Of Man's *firſt* Diſobedience, for the diſobedience of the *firſt* man, *and* the fruit, for *with*, *reſpecting*, *touching*, or *relative* to the fruit—*And* muſt here be underſtood as a kind of prepoſition, and not ſtrictly as a conjunction; becauſe this would beſpeak two actions or ſubjects, *diſobedience* and *the tree of knowledge of the good and evil*, abſurdly and contrary to the very nature of an epic poem. The Garden of Eden, its trees, fruit, rivers, ſituation, as well as variety of other objects, may fall in to be deſcribed parenthetically, incidentally and ſuitably, as ornaments of the main building, but not profeſſedly and fundamentally. For the foundation of an epic poem can be but one ſingle action, though its decorations may be many and various.

Milton takes the like liberty of uſing the Hypallage in the ſixth line, " On the ſecret top;" for *ſecretly on* the top—in exact imitation of Virgil's *alta mente repoſtum*. This ſeems to be the eaſy ſolution of

of what has been looked upon as a great difficulty by Bentley, Pearce and Newton.

Milton's invocation, though it might have closed at the sixth line with, "Sing heavenly muse," very properly and sufficiently, is yet protracted to the thirty-third, longer than either that of the Iliad or Æneid, but ending alike with a question to the muse on the cause of man's disobedience, and not less beautiful, not to say, much improved.

Milton in his invocation may be supposed to have had in view not only Homer's address to the muse in the first book of the Iliad, but also that of the second book, where he invokes all the nine muses.

"Tell me, ye Muses, who dwell in heavenly mansions, (for ye are deities, ye are every where present, ye know all things; I know nothing but by report and instruction) tell me the Grecian chiefs"——

Milton follows Homer with some kind of repetition, or rather perhaps with poetic variation:

"And chiefly thou, O Spirit, that dost prefer
Before all temples the upright heart and pure,

Instruct

Inſtruct me; (for thou knoweſt, thou from the firſt
Waſt preſent, and with mighty wings outſpread,
Dove-like ſatſt brooding on the vaſt abyſs,
And madſt it pregnant) what in me is dark,
Illumine, what is low, raiſe and ſupport,
Say firſt, (for heaven hides nothing from thy view,
Nor the deep tract of hell) ſay firſt, what cauſe."—

It is very obſervable that all the three poets concur in requeſting the muſe to reveal to them the cauſe and firſt movement of the action. This is the jet of the invocation, the ſecret which chiefly concerned the muſe to lay open. For the poet is ſuppoſed to know the agents and matters of fact, and the only myſtery to him is the ſpring, cauſe or motive of the action.

An epic poem, though in ſome ſort hiſtoric, yet in this it materially differs from hiſtory, that inſtead of relating facts, events, wars, in a regular order and chronological ſeries from beginning to end, it plunges at once into the middle, or haſtens to the latter part of the ſtory; opening with the cauſe, or ſome eminent diſplay of the action.

Thus Homer begins not with the origin of the Trojan war, the aſſociation of the

Greeks, their march up to the walls of Troy, but with the quarrel, which happened between Achilles and Agamemnon during the latter end of the ſiege; and relates other circumſtances incidentally in the progreſs of the poem. So likewiſe Virgil exhibits the trial and fortitude of Æneas, not from his egreſs out of Troy, but in the ſtorm, which drove him off from the wiſhed for ſhore of Italy upon the hated coaſt of Africa, and makes Æneas himſelf relate his paſſage through the Archipelago in his way to Italy, I. 378, to Venus, and the fall of Troy to Dido, in books ſecond and third.

In this agreeable manner is ſketched out to us the hiſtory of Troy, of Rome and of Carthage.

Milton alſo, inſtead of beginning like Moſes with the Creation, opens his poem with the fall of Angels prior to the Creation, and with the infernal council, how to regain their loſt happineſs in heaven, or to alleviate their miſery in the world newly created.

Ovid in the fifteenth book of his Metamorphoſes introduces Numa hearing Pythagoras at Crotona, though Pythagoras is ſuppoſed to be born above one hundred years after Numa, and Virgil carries Æneas to Carthage into the preſence and love of Queen Dido, though it is agreed, that Dido lived long after Æneas, and that Rome was built long after Carthage.

Theſe anachroniſms are no blemiſhes or abſurdities, but real beauties, in a philoſophical and epic poem.

Ovid, to encourage the favourable idea the Romans had of Numa's profound wiſdom, artfully makes him contemporary with Pythagoras, and Virgil uſes the ſame art to cultivate the opinion and belief, that the Roman nation was connate with the Carthaginian.

It is eaſy to ſee that Homer was a man of refined underſtanding and extenſive ſcience, equal, if not ſuperior to the wiſeſt of the Egyptian, Chaldean and Grecian ſages.

Not to repeat trite remarks on his ſkill in the arts of war and of anatomy, ſhown

by diſpoſing the army in regular order of battle, and by wounding heroes to death in the vital parts, as alſo in the art of healing ſuch wounds, as were not mortal, by ſovereign medicines, it may be more uſeful as well as perhaps more novel to obſerve on his knowledge of moral philoſophy.

His intimate acquaintance with the human heart, and with the nature of the paſſions, evidently appears from their movement and conduct throughout the Iliad.

He knew very well, that anger for inſtance, any more than love and the other paſſions, is not evil in itſelf, but only in its abuſe, when it is followed by hatred, proceeds from bad motives, or is carried into exceſs by ill language and revengeful deeds.

Diſpleaſure and anger muſt exiſt in the Deity himſelf againſt ſin, as well as the approbation and love of righteouſneſs, unleſs with Epicurus we ſuppoſe him to ſit at reſt, unconcerned about his creation.

Every ſenſe, every appetite and every paſſion is in itſelf good and virtuous, when kept

kept within certain bounds; they become vicious and evil only by being placed on wrong objects, or by being carried to exceſs on right.

The Author of the Creation hath planted in our nature the feelings of Reſentment and Anger againſt wrong; of Pride and Ambition to preſerve us from meanneſs and inactivity, by ſtirring up in us emulation and induſtry. Hatred and Fear bid us flee from evil; Love and that ardent paſſion, called Jealouſy, urge us to purſue what is amiable and good, yet not beyond due meaſure; for good itſelf, even virtues, by ſtepping beyond fixed limits, become vices: Humility deſcends to meanneſs and ſervility; Meekneſs diſſolves into cowardice and indolence; Pride and Ambition ſwell into ſupercilioufneſs, ſelf-ſufficiency, ill-manners and cruelty, by raiſing in us too high thoughts and imaginations; Anger and Hatred, unreſtrained, proceed to malice and revenge, but in its firſt and proper impulſes anger is a quick ſenſe of wrong, a juſt reſentment of injury—To be angry with another without, or for a trifling,

cauſe, deſerves judgement and condemnation, but not anger for a juſt cauſe and on proper occaſions.

Minerva bears on her ſhield a Gorgon's head to terrify Folly; ſhe frowns at indecencies and vice, and ſmiles with approbation upon Virtue and Wiſdom.

We behold Ulyſſes honorably incenced, when he riſes to rebuke the effrontery of Therſites, and we ſee Hector, with applauſe, chiding the cowardice of Paris, in flying from Menelaus.

Fierce from his ſeat at this Ulyſſes ſprings,
In generous vengeance of the king of kings,
With indignation ſparkling in his eyes
He views the wretch, and ſternly thus replies:
Peace, factious monſter, born to vex the ſtate;
With wrangling talents form'd for foul debate.
Gods! let me periſh on this hateful ſhore,
And let theſe eyes behold my ſon no more,
If on thy next offence this hand forbear
To ſtrip thoſe arms, thou ill deſerv'ſt to wear;
Expel thee Council, where our Princes meet,
And ſend thee ſcourg'd, and bellowing thro' the fleet.

POPE'S Il. II. 302.

As godlike Hector ſaw the Prince retreat,
He thus upbraids him with a generous heat;

Unhappy

Unhappy Prince! but to a woman brave!
So fairly form'd and only to deceive.
POPE's Il. III. 53.

Anger then, ariſing from a juſt cauſe, and moderated by wiſdom, is good, like the fire of the ſun in the benign influences of light and air.

The ACTION *of the* ILIAD.

Homer to expoſe anger as a vice, ariſing from no juſt cauſe, exhibits it in the perſon of an abſolute prince, too ſoon fired at imaginary affronts, and a ſuppoſed invaſion of his prerogative.

Cryſeis and Briſeis, two Trojan young women of great beauty, had been taken captive in the ſiege by the Greeks, while they lay before Troy, and were allotted, the former to Agamemnon, and the latter to Achilles.

Cryſes, the father of Cryſeis, and prieſt of Apollo, came to the Grecian camp with all humility becoming his profeſſion, and with coſtly preſents, bearing the *inſignia* of the Deity, to ranſom his daughter:

the Grecian chiefs received him with due reſpect, all but Agamemnon, who not only refuſed his requeſt, but treated him with inſolent behaviour and foul language, nay even threatened him with death, if he did not inſtantly depart, as Satan ſays to Abdiel in Milton, V. 867.

Fly hence, ere evil intercept thy flight.
Mine is thy daughter, Prieſt, and ſhall remain;
And prayers, and tears, and bribes, ſhall plead in vain.

This gives an opportunity of exhibiting anger juſtifiable and virtuous, a proper reſentment of injuſtice, in Cryſes, Apollo and Achilles.

Cryſes indeed, though juſtly angry, does not himſelf preſume to avenge his own wrongs, but departs in ſilence, and prays Apollo to do it; who accordingly ſends a plague upon the Grecians: "Vengeance is mine; I will recompence, ſaith the Lord."

After long enduring the affliction of the plague, Achilles, inſtigated by Juno, calls a council to conſider how they might appeaſe the anger of Apollo. Here it was,

Agamemnon rejecting with ſcorn the advice of Calchas, another ſacred character, and of Achilles, to return Cryſes his daughter, that the high quarrel aroſe between Agamemnon and Achilles; they for ſome time treated each other with high words and illiberal language, till at laſt, when anger in Achilles was like to have exceeded all bounds, for the ſake of preſerving decorum, the poet with great management and addreſs exhibits his firſt piece of machinery, which introduces Minerva, the Goddeſs of Wiſdom, ſtanding behind Achilles moderating his anger and withholding him from the raſh act of drawing his ſword upon Agamemnon.

Both were criminal, Agamemnon as the aggreſſor, and Achilles in carrying his reſentment too far; it was therefore time to ſtop his anger.

Here happened a proper occaſion, when it was neceſſary,

Deus interſit———————

Here happened

———*Dignus vindice nodus.*

Homer

Homer underſtood propriety too well to let Achilles in his rage, however juſtly provoked to it, hurt the ſacred perſon of the king; which would have put an end to the poem. He therefore in the perſon of Minerva, that is, wiſdom and reflexion, makes him ſheath his ſword, and withdraw from the army, but the Greeks to be unſucceſsful againſt the Trojans during his abſence.

In this interval it was, that Jupiter had occaſion to be particularly active in the accompliſhment of his purpoſes to bring about a reconciliation between the generals; accordingly at length * Agamemnon relents, as Minerva foretold he ſhould, and ſends embaſſadors to Achilles, yet ſtill without effect; he remains for a time fixed and determinate, *impiger! iracundus! inexorabilis! acer!* Nothing can move him to return to the aſſiſtance of the Greeks, (ſo deeply rooted in his mind, *alta mente repoſtum*, was the offence given him in the public council by Agamemnon) but revenge †

* Book IX. † Book XIX.

for

for the death of his friend Patroclus, ſlain by Hector.

Here again the motive was good, Achilles had a juſt cauſe of anger; he was only wrong in the exceſs of it. For, all over ſtorm and tempeſt with the mixed paſſion of grief and indignation, he was in danger of being overwhelmed: not contented with wrecking his vengeance on Hector by killing him, and dragging his dead body round the walls of Troy, he even took pleaſure at the ſight of it, kept unburied in his tent. Therefore, not to ſhock the decency of cuſtom and the feelings of humanity, it was highly fitting at the cloſe of the poem, that the ſtorm ſhould be allayed, and Achilles reſtored to a calm: but this being to be done by no power leſs than divine, Jupiter in council ſends Thetis, the mother of Achilles, to ſooth his forrrow, and Priam, under the conduct of Mercury, comes to the Pavilion of Achilles, and prevails upon him by ſoft intreaties to ſuffer funeral honours to be paid his ſon; with which ends the Iliad, and the terrible

effects

effects of Achilles' anger, highly to the ſatisfaction of the ſpectators.

" Such honours Ilion to her hero paid,
" And peaceful ſlept the mighty Hector's ſhade."

The hero of the Iliad is ever conſiſtent, *ſibi conſtans*, and the action of anger appears every where clear, uniform, and worked up to the higheſt pitch, like a ſtorm raiſed by contending winds, covering the ſea with wrecks, then the winds huſhed, as it were weary and out of breath, the ſea ſubſides quietly and almoſt inſtantly into a profound calm.

The action never is out of ſight, no, not really in the long interval of Achilles' abſence, when Homer may be thought to nod, even then its evil effects are ſeen in the ill ſucceſs of the Grecians, and the pleaſure it gave Achilles in ſeeing their diſcomfiture, and the diſgrace of Agamemnon.

The action is continued through the fifth and following books in a ſucceſſion of heroes, and by a frequent remembrance of Achilles's name and importance.

On

On the ſide of the Trojans, are Pandarus, Æneas, Paris, Mars and Hector; on that of the Grecians, are Diomed and Ajax.

Diomed, who encounters all the Trojan commanders by turns, and ſometimes two at once, is equally quick of reſentment as Achilles, but leſs raſh and pertinacious.

Ajax is high minded, and big of words as in bulk. He is matched with Hector, alike bold, ſelf confident and inſulting; ſuch he appears on moſt occaſions, eſpecially in his boaſting ſpeech, the latter end of the eighth book, to the Trojans and their allies.

On the ſide of the Trojans, as well as of the Greeks, each preceding hero is introduced apparently to aggrandize the ſucceeding, and all but as foils to the laſt and principal, which is Achilles; at the ſight of whom even Hector flies and is ſlain.

" When the underſtanding is diſtracted by doubts; when the paſſions are heated by reſentment, inſtigated by ambition, elevated by glory, or depreſſed by diſappointment and deſpair, then is the advice of an

an honeſt, independent, and diſpaſſionate friend of the greateſt utility."

In this view we are to behold Polydamas, his manly addreſs to Hector, rouſing him from daſtardlineſs and fear, Il. XIII. 726.

Now had the Greeks eternal fame acquir'd,
And the gall'd *Ilians* to their walls retir'd;
But ſage *Polydamas*, diſcreetly brave,
Addreſs'd great *Hector*, and this counſel gave.
Tho' great in all, thou ſeem'ſt averſe to lend
Impartial audience to a faithful friend:
To gods and men thy matchleſs worth is known,
And ev'ry art of glorious war thy own;
But in cool thought and counſel to excel,
How widely differs this from warring well?
Content with what the gods have given,
Seek not alone t' engroſs the gifts of heaven.
To ſome the pow'rs of bloody war belong,
To ſome ſweet muſick, and the charm of ſong;
To few, and wond'rous few, hath Jove aſſign'd
A wiſe, extenſive, all-conſid'ring mind;
Their guardians theſe the nations round confeſs,
And towns and empires for their ſafety bleſs.
If heav'n have lodg'd this virtue in thy breaſt,
Attend, O *Hector*, what I judge the beſt.
See, as thou mov'ſt, on dangers dangers ſpread,
And war's whole fury burns around thy head.
Behold! diſtreſs'd within yon hoſtile wall,
How many Trojans yield, diſperſe, or fall?

What

What troops, outnumber'd, ſcarce the war maintain?
And what brave heroes at the ſhips lie ſlain?
Here ceaſe thy fury; and the chiefs and kings
Convok'd to council, weigh the ſum of things.
Whether (the gods ſucceeding our deſires)
To yon tall ſhips to bear the Trojan fires;
Or quit the fleet, and paſs unhurt away,
Contented with the conqueſt of the day.
I fear, I fear, leſt *Greece* (not yet undone)
Pay the large debt of laſt revolving ſun;
Achilles, great Achilles, yet remains
On yonder decks, and yet o'erlooks the plains!
The counſel pleas'd, and *Hector*, with a bound,
Leap'd from his chariot on the trembling ground.

This ſedate ſpeech is followed by Hector's ſevere reproach of Paris, and Paris's gentle anſwer.

Far on the left, amid the throng he found
(Cheering the troops, and dealing death around)
The graceful Paris; whom with fury mov'd,
Opprobrious, thus, th' impatient chief reprov'd:
Ill fated *Paris!* ſlave to woman-kind,
As ſmooth of face as fraudulent of mind!
Where is *Deiphobus*———————

When *Paris* thus: my brother and my friend,
Thy warm impatience makes thy tongue offend.
In other battles I deſerv'd thy blame,
Tho' then not deedleſs, nor unknown to fame.

Thus

Thus the action of the Iliad appears variouſly, yet conſiſtently throughout the poem. We ſee the high feelings of integrity, honour, juſtice, reſentment and courage, ever on the watch and ready to oppoſe the meanneſs and degeneracy of affronts, inſolence, injuries and cowardice.

The ACTION *of the* ÆNEID.

We ſhall not be able perhaps, to trace the action of the Æneid with the ſame variety and eaſe as we have that of the Iliad. For unleſs we conſtrue *arma virumque* with limitation, *the courage of the man*, and not at large, *the atchievements and character of the man in general*, we ſhall have no preciſe, determinate point in view, but be perplexed with a variety of actions, centering in no ſingle action.

Virgil (VI. 403) has explained himſelf, that by *arma* he means *courage*, comprehending every *moral*, and *pietas*, every *religious* duty, when he ſays, *Troius Æneas, pietate inſignis et armis*; and in what Dido ſays, XI. 13. *quam forte pectore et armis.*

This

This character of Æneas is ſtrongly marked by Homer in the fifth Iliad and other parts, where he is ſecond to none for ſedate, humane and deliberate courage: in the twentieth book he engages Achilles.

Suppoſe then Courage to be the action of the Æneid.

Courage muſt have trials, temptations, ſnares and dangers to encounter, and Piety, Patience, Fortitude, and Perſeverance, with Humility to bear them; for Pride may make a man raſh and violent, but Humility will make him firm. There ſhould be conſtant fightings without, and momentary fears within, reſiſted however and overcome by Equanimity, wiſe contrivance and unremitting reſolution. For though the hero ſhould indeed be bold and ſuperior to all difficulties, yet he ought not to be unfeeling, hardened and audacious; this would ſink the virtue of Courage into the vices of Raſhneſs and Impudence, Surlineſs and Ferocity.

A great and royal hero confeſſed to God, under ſevere trials and afflictions, his proper feelings, when he ſaid, "Though I

am ſome time afraid, yet put I my truſt in thee."

The valorous hero ſhould be ſuſceptible even of the ſofter paſſions, Humanity, Pity, and Love, but not overcome by them.

Homer (Il. X.) repreſents Agamemnon pouring out his ſoul in ſorrows to Neſtor.

> Lo here the wretched Agamemnon ſtands,
> Th' unhappy gen'ral of the Grecian bands;
> Whom Jove decrees with daily cares to bend,
> And woes, that only with his life ſhall end.

Upon this paſſage it is well obſerved by Euſtathius, that though Agamemnon here utters his diſtreſs in very pathetical language, yet that this ſorrow proceeds not from a baſe, abject and peeviſh ſpirit, but from a generous diſpoſition; he is not anxious for the loſs of his own glory, but for the ſufferings of his people; a noble ſorrow this, ſpringing from a commendable tenderneſs and humanity.

Telemachus, (Odyſſey III. 225) under a ſudden tranſport of deſpair, utters a very raſh and almoſt blaſphemous ſentence of diſbelief, in anſwer to Neſtor's encouraging him

him with hopes of ſucceſs againſt the ſuitors——

Ah! No ſuch hope (the Prince replies)
Can touch my breaſt; that bleſſing heav'n denies;
Ev'n by celeſtial favour were it given,
Fortune or fate would croſs the will of heaven;

But he immediately ſtood corrected upon the reproof of Minerva.

Not to ſin by ſurprize and the force of temptation, but to ſin with deliberation and conſtancy, is unpardonable, and ſtamps the vicious man.

Thetis makes uſe of love to appeaſe the mind of Achilles, and Ulyſſes is received into favour by Calypſo, but not vanquiſhed by her.

If we carry with us theſe ideas, we may then be able to form a tolerable judgement of the action in the Æneid; the beginning of which may be given in the following free tranſlation:

"I ſing the courage of that brave and illuſtrious man, who happily eſcaping from the ruins of Troy, at laſt arrived ſafe in Italy, upon the coaſt of Lavinium, head and chief of his fleet, after many and ſevere conflicts by ſea and land, owing to the violent oppo-

ſition of certain ſuperior powers, to favour the dire anger of relentleſs Juno.

" On land he had to contend in war and battles, many and long, ere he could build a city, and ſettle his houſe and government, civil and religious, in Latium; whence ſprang the Roman race, the Albanian Fathers, and the high walls of Rome.

" Say, Muſe, what cauſe, what deity neglected, or what hurt done to Juno in particular, the queen of the gods, that ſo good a man ſhould endure ſuch hardſhips? Can ſuch anger exiſt in celeſtial minds?"

She makes anſwer,

Urbs antiqua fuit———

Æneas was inaugurated *Primus*, that is, chief, leader, prince, king of the Trojans, and Priam's ſucceſſor, by Hector, who for that purpoſe came a ſpecial meſſenger from the dead, ſaying to him,

Sacra ſuoſque tibi commendat Troja Penates:
Hos cape fatorum comites; his mœnia quære,
Magna pererrato ſtatues quæ denique ponto;

Theſe lines of Virgil refer to a prophecy, hinted at by Achilles to Æneas, Il. XX. 180, when he aſks him, " Doſt thou fight with me, hoping to be king of Troy, inveſted with the ſame honour as Priam?"

And

And by Neptune, Il. XX. 303, 6. where he ſays, " It is among the entries of Fate, that he ſhall eſcape with his poſterity from all dangers, and he and his children after him be kings of Troy."

Theſe two laſt quoted lines of Homer are tranſlated by Virgil, III. 97.

Hic domus Æneæ cunctis dominabitur oris,
Et nati natorum, et qui naſcentur ab illis.

It is ſaid, that Auguſtus, whether influenced by Homer's Prophecy, by Virgil's, or by what other motive, wiſhed mightily to transfer the ſeat of empire from Rome to Troy.

What then are the trials of Æneas? To this we anſwer,

In Troy, having loſt his fortune and his wife Creuſa, he quits the city, as he tells Dido in the beginning of the third Æn. with his father Anchiſes and ſon Aſcanius, gets to ſea with great difficulty, and ſails down the Archipelago.

At his firſt ſetting off he was driven upon the oppoſite ſhore of Thraſia; where after making ſome ſtay, the unhoſpitable

inhabitants forced him to fly to the island Delos, famous for the temple and oracle of Apollo.

Leaving Delos by the direction of the oracle, and sailing by the islands of Naxos, Donysa, Paros and the Cyclades, he at length arrives at Crete; where unable to stay on account of a plague, he is forced by a storm upon the Strophades, inhabited by Harpies.

He departs hence as soon as possible to the shores of Actium, after that to Epirus, and from thence across to the Italian coast. Here the action of the Æneis opens at line forty, not with courage true and pure, but mixed and sullied with its opposite vices of pride, haughtiness, malignity and revenge in the person of Juno *flamato corde*; of inconsideration and rashness in Æolus for so easily hearkening and yielding to the flattering promises of Juno; of hastiness and passion in Neptune, scolding the winds, and sending them with a disdainful, proud message to Æolus, *non illi imperium pelago*—and of sudden fear and some degree of impatience in Æneas.

The

The courage of Æneas is put to the trial under the attack of a moſt violent ſtorm, raiſed by Æolus, the god of the winds, at the ſolicitation of Juno, from a pique ſhe had conceived againſt the Trojans, and a partial regard for Carthage, her favourite city and kingdom.

So violent was the ſtorm, and tremendous the thunder and lightning, that Æneas for a moment,

" Aſtonied ſtood, and blank, while horror chill,
Ran through his veins, and all his joints relaxed;"

Groaning within himſelf, and ſeized, Job-like, with an extaſy of grief, he broke forth into haſty exclamations, wiſhing that he had died before the walls of Troy.

Extemplo Æneæ ſolvuntur frigore membra;
Ingemit, et duplices tendens ad ſidera Palmas
Talia voce refert———————

The deſcription of the ſtorm and its calm is truly ſublime, very ſimilar to that in Pſalm cvii, aſcribed to the true God, Jehovah, inſtead of the falſe one, Æolus, and allayed by him, inſtead of Neptune.

"They that go down to the ſea in ſhips, theſe men ſee the works of the Lord and his wonders in the deep. For at his word the ſtormy wind ariſeth; which lifteth up the waves thereof. They are carried up to heaven, and down again to the deep; their ſoul (*ſolvitur*) melteth away becauſe of trouble: they reel to and fro, and ſtagger like a drunken man, and are at their wits end. When they cry unto the Lord in their trouble, he delivereth them out of their diſtreſs: for he maketh the ſtorm to ceaſe, ſo that the waves thereof are ſtill. Then are they glad, becauſe they are reſt; when he bringeth them unto the haven, where they would be."

That Virgil had his eye upon the ſacred poet I will not affirm; but I may, that he had it upon Homer's ſtorm, and Homer's Ulyſſes, Odyſſey V. 291. The two deſcriptions are ſo ſimilar, that one tranſlation may ſerve for both, changing places and perſons; Virgil makes Æolus raiſe the ſtorm to drive Æneas from Sicily, and Homer makes Neptune drive Ulyſſes from Phœacia.

He ſpoke, and high the forky trident hurl'd,
Rolls clouds on clouds, and ſtirs the watry world;
At once the face of earth and ſea deforms,
Swells all the winds, and rouſes all the ſtorms.
Down ruſh'd the night: Eaſt, Weſt, together roar,
And South and North, roll mountains to the ſhore;

Then

Then ſhook the hero, to deſpair reſign'd,
And queſtion'd thus his yet unconquer'd mind:
Wretch that I am. What farther fates attend
This life of toils, and what my deſtin'd end?
New horrors now this deſtin'd head incloſe;
Unfill'd is yet the meaſure of my woes.
With what a cloud the brows of heaven are crown'd!
What raging winds! what roaring waters round!
'Tis Jove himſelf the ſwelling tempeſt rears;
Death, preſent death, on ev'ry ſide appears.
Happy! thrice happy! who, in battle ſlain,
Preſs'd in Atride's cauſe, the Trojan plain:
Oh! had I dy'd before that well-fought wall;
And ſome diſtinguiſh'd day renown'd my fall!
A mighty wave ruſh'd o'er him as he ſpoke,
The raft it cover'd, and the maſt it broke;
Swept from the deck, and from the rudder torn,
Far on the ſwelling ſurge the chief was borne;
While by the howling tempeſt rent in twain,
Flew ſail and ſail-yards rattling o'er the main.

Æneas ſoon however recovering himſelf from his aſtoniſhment and lamentation, bravely weathered the tempeſt, and with ſix ſhips beſides his own, got ſafe into a harbour on the oppoſite coaſt of Lybia, near Carthage.

Now it was, that all the heroic virtues began to ſhine forth in the perſon of Æneas. For while the wearied Trojans went

went on ſhore to refreſh themſelves, their commander, urged by the impreſſions of piety and friendſhip, ſtronger than thoſe of hunger, climbs up a high rock to look for his companions with the other ſhips.

He could however ſpy no ſhip, and had only the good fortune to obſerve a herd of wild deer ſtraggling on the vale beneath; of which, with his bow and arrows fetching down ſeven ſtags, he returned with them to the fleet, imparted them among his aſſociates, and during their repaſt endeavoured to raiſe their drooping ſpirits with pious reflections and exhortations to bear their ſufferings, "That as they had happily eſcaped other dangers, ſo they might be aſſured, divine Providence would deliver them out of the preſent:"

——*dabit Deus his quoque finem.*

Leaving his fleet properly moored, and his aſſociates fortified with religious hope, he goes on ſhore again, accompanied by Achates, to take a view of the adjacent country.

On

On this diſtreſsful occaſion he was met by his mother Venus, who conducted him, as Pallas (in the Odyſſ. ſeventh book) did Ulyſſes to the court of Alcinous, under the concealment of a cloud, to the city of Carthage, and to the palace of Dido.

The dialogue in the interviews between Jupiter and Venus, as alſo between Venus and Æneas, and between Dido, the Trojans and Æneas, is apt, neat and inſtructive.

The characters of Juno, Æolus and Neptune, are finely contraſted with thoſe of Jupiter and Venus.

Juno, Æolus and Neptune are uneven and boiſterous, like furious winds and tempeſts; Jupiter and Venus are gentle and placid as light and air.

When with admiration we behold Jupiter *æthere ſummo deſpiciens* bending down his eye from the pure Empyrean, ſurveying ſublunary things, and attentive to the welfare of the Trojans eſcaped from the ſtorm, it puts us in mind of the Pſalmiſt's deſcription of Jehovah, xxxiii. 13. "The Lord looked down from heaven, and beheld

held all the children of men: from the habitation of his dwelling he conſidereth all them that dwell on the earth: the eye of the Lord is upon them that fear him." Or cii. 19. "The Lord looked down from his ſanctuary; out of the heaven did the Lord behold the earth, that he might hear the mournings of ſuch as are in captivity, and deliver the children appointed unto death."

When Apollo appears veiled and ſhaded, *nube candentes humeros amictus*, or when Venus is ſeen with elegance and ſoftneſs in perſon, dreſs and gait,

——avertens roſeâ cervice refulſit,
Ambroſiæque comæ divinum vertice odorem
Spiravere; pedes veſtis defluxit ad imos,
Et vera inceſſu patuit dea——

it brings to our remembrance the Prophet's deſcription of the "Sun of righteouſneſs riſing upon us with healing in his wings."—Healing in his wings, that is, air or the Spirit mingling and co-operating with the Light.

Æneas being invited to a royal ſupper entertains the queen and her courtiers with

with a relation of the Trojan war, and of his ſeveral dangers and eſcapes.

If the action of valour be not weary and laid aſleep, as it were, in this long narration, continued through the ſecond and third books, it ſeems at leaſt to be *enervated*, unleſs we would rather ſay, *contraſted*, in the fourth book, by the Epiſodes of Dido's violent love conceived for Æneas, the diſcovery of it to her ſiſter, her haſty marriage, and ſelf murder upon the departure of Æneas.

It awakes however, in the fifth book, on Æneas's obedience to the command of Jupiter, ſetting ſail again for Italy, and is kept alive in the other books by ſeveral adventures, particularly that of his deſcent into hell, (in imitation of Homer's Ulyſſes, book xi. of the Odyſſey, with an agreeable diverſity) under the conduct of the Sybil, and in the wars with Turnus, upon his arrival into the port of Lavinium.

It is very obſervable, and curious it is to obſerve, that in Homer and Virgil the hero, who is the main ſpring of an heroic poem, in all important actions, moves under

under the immediate guidance and direction of ſome divinity, or as we ſay, of Providence.

How came Homer and Virgil by ſuch exalted and juſt principles of piety? Were they inborn, urging mechanically, or acquired from education?

If I might ſpeak, as I think, from appearances and probability, I would ſay, acquired. They were taught them by tradition and the writings of Moſes; in which the firſt ſtate of human ſociety is repreſented as a theocracy, and we are taught to believe, "That every good and perfect gift is from above, and cometh down from the Father of Light."

The action of the Æneid cloſes ſucceſsfully in the twelfth book with the victory of Æneas over blaſpheming Turnus, in ſingle combat, more like that of David over Goliath, under the ſpecial favour and protection of divine Providence, than that of Paris and Agamemnon, Il. III.

Here the valor, piety, and final happineſs of Æneas is inſtructively contraſted with

with the raſhneſs, profaneneſs and puniſhment of Turnus.

Thus Æneas gave the laſt and greateſt proof of courage, with its concomitant virtues, by expoſing his own life to ſave the lives of his friends and ſubjects.

The ACTION *of the* PARADISE LOST.

We have ſeen Anger, how it operates, and we have ſeen Courage, and how it operates in a mixed ſtate of good and evil: we are next to behold Evil only,

> ——ſturdy Revenge, immortal Hate,
> And Courage never to ſubmit or yield,

with its origin in an inviſible world, from a Being, who choſe and avowed evil to be his good.

The action of Paradiſe Loſt, which was *Evil*, an overt act of rebellion againſt the King of Kings, originated in Satan, (as the Muſe informs the Poet, "The infernal Serpent, he it was"—) opens with his ſpeech in the 84th line, and is purſued in the ſecond book to line 520; where it

is,

is, as it were, dropped awhile in an epiſode, imitating the ſports of Homer and Virgil, on the diverſions of the fallen angels, during Satan's expedition, to line 629.

Milton alſo interrupts the action in the beginning of the third book by a very delightful, though miſplaced, lamentation of his own blindneſs, to line 56, when the reader is deeply inſtructed, as well as very highly entertained, by a deſcription of the Almighty ſurveying ſublunary things and Satan's deſign, and fruſtrating his malicious purpoſe, to line 348.

Milton here inculcates a fine and comfortable ſentiment to tried man, that in nothing is diſplayed the divine power, goodneſs and wiſdom, more than in reconciling contraries, bringing light out of darkneſs, order out of confuſion, and good out of evil, natural and moral.

This is the peculiar property, the very eſſence of Deity, effected ſecretly, and evidently perceived, in the creation and elevation of man out of his fall; and that he will accompliſh it finally, there can be no harm

harm in ſuppoſing, becauſe according to our conceptions, it does honour to the Creator in overcoming Juſtice and Anger with Mercy and Loving-kindneſs.

In the fifth book the action of *Evil* abates again, or rather perhaps it may be ſaid, is moſt agreeably *contraſted*, like the beauty of a ſerene, bright ſky, after clouds and rain, in the *Good* of Adam and Eve's Morning Hymn, (line 153) (and 461) in the placid converſation of Raphael with Adam, concerning the fall of angels, and the creation of the world, continued through the fifth, ſixth, ſeventh and eighth books, but is reſumed with redoubled force and effective vigour in the ninth, as deſcribed in the 780th line, upon Eve's eating the forbidden fruit, induced to it by the Serpent,

——————her raſh hand in evil hour
Forth reaching to the fruit, ſhe pluck'd, ſhe eat:
Earth felt the wound, and nature from her boſom
Sighing, through all her works gave ſigns of woe,
That all was loſt——————

And in line 1000, upon Adam's eating of it at the perſuaſion of Eve,

Earth trembled from her entrails, as again
In pangs, and nature gave a ſecond groan,
Sky lour'd, and muttering thunder, ſome ſad drops
Wept at completing of the mortal ſin
Original———————————

The four laſt books are embelliſhed with deſcriptions of the evil effects of man's diſobedience, and his conſolation in the promiſed redemption, as expreſſed by Adam in his laſt reply to Michael, in the twelfth book, line 557,

Greatly inſtructed I ſhall hence depart,
Greatly in peace of thought, and have my fill
Of knowledge, what this veſſel can contain.

The action and the poem concludes with five very affecting lines, which though they paint the human Pair leaving Paradiſe with penſiveneſs and a degree of reluctance, yet repreſent them rather joyous and full of hope than deſpondent and miſerable:

Some natural tears they dropt, but wiped them ſoon.
The world was all before them, where to chooſe
Their place of reſt; and, Providence their guide,
They hand in hand, with wandring ſteps and ſlow
Through Eden took their ſolitary way.

The

The LANGUAGE *of the* ILIAD *and* ÆNEID.

The invocation, opening and action of the Epic Poem, with its ſtyle, being conſidered, the next point that occurs to our obſervation is the language of the other parts; which language may be conſidered under three heads, the diction or choice of words and phraſes, their arrangement and verſification.

The Epic Poet, though he muſt be always clear and perſpicuous, which ſuppoſes him to be very obſervant of grammar, yet ought never to allow himſelf the uſe of mean, vulgar expreſſions, nor ordinary phraſes and illiberal language, except in deſcribing a vice: His thoughts and ſentiments for the moſt part ſhould be elevated and clothed in the neateſt and moſt engaging garb; which will ſet off even a plain perſon, that is a common thought, and recommend it to our admiration.

The Greek and Latin being dead languages, it is exceeding difficult, if not

impoſſible for us, to be competent judges, what words and forms of expreſſion are pure and neat, whether native or foreign, antiquated or new, and what are low and mean.

We may be able to judge, when words are plain and literal, and when figurative and elegant, but not ſo eaſily, whether they are ordinary and vulgar. And becauſe deformities in the Greek and Latin poets are leſs expoſed to our view than real, or imaginary beauties, this may be one ſecret reaſon, why we read them with more pleaſure in the original than in a tranſlation, nay than we do even our own poets, who are leſs accurate in grammar, and not ſufficiently pure in the choice of words and phraſes.

Neither again can we paſs ſentence juſtly and acurately, on the proper arrangement of words in the dead languages; all that we can affirm with diſcernment and certainty is, that the Greek and Latin writers, eſpecially the poets, diſpoſe the words of a ſentence, commonly called the parts of ſpeech, ſo much out of their natural order,

order, by tranſpoſitions or inverſions, for the ſake of pleaſing the ear with ſound and meaſure, and ſo contrary to the practice of modern languages, that it is difficult for us immediately and readily even to ſee the ſenſe, but much more ſo to judge, how this arrangement was proper or improper to the ear and underſtanding of a Grecian and Roman.

It is certain, that tranſpoſitions ſerve not only to facilitate verſification, but alſo to give ſtrength and grace to language, an air of dignity and elevation above proſe and common uſage: however, they are to be uſed with diſcretion, and ſhould not appear to be made by neceſſity, or affectation.

On theſe heads, therefore, it behoveth us to be diffident and modeſt, if not totally ſilent; not ſo verſification; on this ground we may walk with more knowledge and certainty of the way.

Verſification is the diſpoſition of words and ſyllables to a certain time and tune, meaſured by the beat of the hand or foot, and modulated by an agreeable and various

elevation, depreſſion and pauſe of the voice, after ſome plain mode or manner of ſinging.

For, as obſerved before, the poet always ſings.

The heroic meaſure of the Greeks and Latins is called *Hexameter*, becauſe when ſtrictly meaſured like notes of muſick confined within bars, or ſcanned by the fingers and ear, *Legitimumque ſonum digitis callemus et aure*, each line conſiſts of ſix beats of the hand, or ſix ſteps of the foot in *marching*, or as muſicians ſay, *common* and *equal* time.

The feet, which each verſe is made up of, are ſpondees and dactyles.

The firſt four feet of a line may be all ſpondees, or dactyles; the fifth is uſually a dactyle, and the ſixth is always a ſpondee: but as this ſameneſs would produce merely proſodic meaſure, a flowing monotony, and be inſufferably tireſome, the ingenuity of the poet is to be diſplayed in relieving the ear from diſguſt by a mixture of the feet, by a difference of accent, and by a variation of the pauſe; which three

circum-

circumſtances conſtitute the melody and harmony of verſe.

What was the accent or tune, it is impoſſible for us poſitively to ſay; more likely, as obſerved before, it reſembled, if it was any ſet, fixed kind of tune, a ſimple, neat recitative, or very plain melody, rather than a gay, modern, florid air.

As to the mixture of the feet, this is ſelf evident to every eye and ear; ſo likewiſe is the pauſe or reſt, and its variation, which the poet himſelf, or ſome other perſon, who was the *cantor*, expreſſed by a momentary ſuſpenſion of the voice, upon ſome given ſign, as Horace intimates, when he bids the ſongſters of his *Carmen Seculare*, keep exact time to the meaſure, and to the pauſe, noticed by the ſweep of his thumb acroſs the ſtrings of the lyre,

Leſbium ſervate pedem, meique
——Pollicis ictum.

When no particular paſſion, or adaptation of ſound to ſenſe, is to be expreſſed, then it was only neceſſary that the verſe

ſhould have an eaſy flow by a due mixture of the feet, and agreeable ſound of the words, as thus in Virgil,

Principio cælum, ac terras, campoſque liquentes.

Here *ac* is inſerted merely to gratify the ear by a ſhort pauſe; for the verſe hath its completion of feet, if *ac* be taken away, though it will then loſe its melody.

Melancholy, horror and difficulty, labour in ſpondees of rough, harſh conſonants, with ſudden ſtops; quick motion and hilarity run haſtily in dactyles.

Homer (Il. XIII. 17.) uſes a ſucceſſion of dactyles through five lines in deſcribing Neptune's quick deſcent from a high rock, (on which he ſat to view the battle between the Greeks and Trojans) and the trembling of the mountains and trees at his four leaps from thence to Aigas; where he breathes as it were in ſpondees, juſt while he brings out his car and horſes, then mounts the box, laſhes the horſes, and lightly ſcours over the plain of the ſea.

βη δ' ιλαας επι κυματα———

Swift

Swift down the rocky ſteep he ruſh'd along.
Fierce as he paſs'd, the lofty mountains nod,
The foreſts ſhake! earth trembled as he trod,
And felt the footſteps of the immortal god.
From realm to realm three ample ſtrides he took,
And at the fourth, the diſtant Aigas ſhook:
He mounts the car, the golden ſcourge applies,
He ſits ſuperior, and the charriot flies:
His whirling wheels the glaſſy ſurface ſweep.

Who can doubt, whether Homer intended to lament the unhappy departure of ſo many brave heroes, in the ſolemn proceſſion of three, I may ſay almoſt four, harſh ſounding ſpondees, or ſeven long ſyllables, at the beginning of the verſe, having two grave accents and but one acute, with a ſudden ſtop after the firſt ſpondee by the inſertion of δε, a weak ſyllable, in time reckoned as nothing but a mere breathing, like *ac* in the above line of Virgil?

Πολλας δε ἰφθίμους ψυχὰς————

And their haſty exit in dactyles of very ſhort vowels and ſoft conſonants at the ending,

————ἄϊδι προΐαψεν,

with

with a ſigh in the pauſe and leiſure utterance of three very long vowels, making a ſpondee and half, joined doubtleſs with a ſhake of the head, the beginning of the next line, bewailing the enſepulture of ſo many dead bodies of heroes left to be devoured by ravenous beaſts and birds,

Ἡρώων, αὐτοὺς δὲ ἰλάρια τέυχε κύνεσσιν
Οἰωνοῖσί τε πᾶσι———————

Who can help pauſing with horror at every word, in beholding the dreadful figure of Virgil's Polyphemus?

Monſtrum! horrendum! informe! ingens! cui lumina ademptum.

It were eaſy to multiply inſtances in Homer and Virgil, where ſounds and numbers are an echo to ſenſe, but I forbear, for fear of being thought fanciful, and depriving a reader of taſte the pleaſure of diſcovering them himſelf.

I would here, however, offer a remark on the practice of our printing and reading Greek verſe by the eliſion of one vowel before another, as,

——————μυρί Αχαιοις αλγε ἐθηκε
Πελλας δ' ἰφθιμους——————
——————αυτες δ' ἑλωρια——————
——————Διος δ' ἐτελειετο——————

inſtead of μυρια, αλγεα, δε, τε, at full length: theſe omiſſions or abbreviations I cannot help looking upon as deformities and errors, oftentimes perplexities, and that they ſpoil the melody of the verſe, juſt as it would were we to cut off *m*, and the vowels in

——————*mult' ill' et terris*——————
Multa quoq' et bello——————
——————*atq' altæ menia Romæ*
Monſtr' horrend' inform' ingens——
Principio cæl' ac terras——————
Sic fatus ſenex, telumq' imbelle ſin' ictu
Conjecit——————————

In this laſt quoted line Virgil deſcribes the leiſure and feebleneſs of action in the old king, worn down with age and vexation, by ſpondaic eliſions in *que*, *ſine*, which excite in us melancholy and pity, when we ſee him, as it were placed before our eyes, exerting himſelf in vain, and letting fall the javelin in the attempt to throw it.

Let

Let any one ſupply the omitted vowels in Greek, and pronounce them with the like rapidity and ſudden halt, or very ſhort *cæſura*, as he does in Latin, and try if his ear will not tell him which is right, and which is wrong.

If it be ſaid in favour of the abſurd practice of printing and pronouncing Greek with theſe abbreviations, that they are neceſſary to guide the reading, then it may be replied, they ought for the ſame reaſon to be made in other words, as,

———————Πηληιαδεω Αχιληος
Χρυσειω αναα σκηπτρω———————

which ſhould be printed Πηληιαδ'ω, χρυσ'αναα —and *Virgil's uno eodem que igni*, Ecl. viii. 81. and *ſteterunt que comæ*, Æn. II. 774. ſhould be printed *un' eodem qu' igni— ſtet'runt*; which haſty ſcribes and printers might like very well, but no readers of ſound underſtanding and muſical ears would be pleaſed with.

In *ſteterunt* the ſecond *e* is ſilent, juſt as in our words *even*, *ſeven*.

To pronounce *ſtĕtĕrunt* as a dactyle, is not only an inſufferable violation of proſody,

ſody, in making *e* ſhort, which is always long in the perfect tenſe plural, but would alſo be deſtructive of the poet's deſcription of the hair *ſtanding up*, in the embarraſſed ſpondee *ſtetrunt* pronounced with a pauſe of ſurpriſe!

This line is inexpreſſibly beautiful; was doubtleſs a favourite of all thoſe who heard it, or rather of thoſe who ſaw the hair ſtanding, as it were, erect and ſtiff, and of Virgil himſelf, otherwiſe he would not have repeated it, Æn. III. 48.

Having done with the action, ſtyle and verſe, we ſhall in the laſt place conſider the Manners of the Iliad and Æneis.

MANNERS.

THE Epic Poet ſhould have two points in view, to entertain and to inſtruct: the pleaſing part we have ſpoken of in the preceding remarks; the inſtructive and uſeful

uſeful comes next to be conſidered more particularly, under the head of ſcience and manners, that is, morality and religion, in theory and practice.

Sentiments and Manners in moſt writings partake of the times, climates and cuſtoms, in which the authors lived.

" In remote antiquity, and in places, where the refinements of ſociety are little known, Manners are more influenced by the ſimplicity of nature and by the impulſes of the paſſions, than by the dictates of reaſon and reſtraint of law."

Before the age of Homer there having been no influx of money from commerce, nor of refinements from arts, into Troy and Greece, their Manners of courſe muſt be plain and ſimple, while riches were their herds, their cares and happineſs domeſtic, their ſports rural, and their feaſts the produce of their own fields.

Homer drew his Manners, as well as ſimilies, from common life and common objects.

Two or three inſtances may be ſufficient.

In

In the concluſion of the twelfth Iliad, to deſcribe the equality of fighting between two armies, Homer makes uſe of the two following ſimilies:

As on the confines of adjoining grounds,
Two ſtubborn ſwains with blows diſpute their bounds;
They tug, they ſweat; but neither gain nor yield,
One foot, one inch of the contended field:
Thus obſtinate to death they fight, they fall;
Nor theſe can keep, nor thoſe can gain the wall.

"Here the meaſures or poles, with which the ſwains ſtruck one another, repreſent the ſpears of the combatants; the confines of the field mark their engaging hand to hand, and the wall the ſtones that were fixed to determine the bounds of the adjoining fields."

Or as when ſcales are charg'd with doubtful loads,
From ſide to ſide the trembling balance nods,
While ſome laborious matron, juſt and poor,
With nice exactneſs weighs her woolly ſtore,
Till pois'd aloft, the reſting beam ſuſpends
Each equal weight, nor this nor that deſcends;
So ſtood the war, till Hector's matchleſs might,
With fates prevailing, turn'd the ſcale of fight.

"Here Homer was particularly exact in having deſcribed neither a woman of wealth

wealth and condition, for ſuch a one is rarely exact, not valuing a ſmall inequality, nor a ſlave, for ſuch a one is ever regardleſs of his maſter's intereſt; but he ſpeaks of a poor woman, that gains her livelihood by her labour, who is at the ſame time juſt and honeſt, aiming to defraud neither herſelf nor her neighbour."

In Il. XXIII. 679. he likens the joy, that cheered the heart and ſpirit of Menelaus on receiving the prize from Antilochus, to the lively appearance of corn refreſhed by the morning dew, very much in the ſtile of the Pſalmiſt,

> Joy ſwells his ſoul, as when the vernal grain
> Lifts the green ear above the ſpringing plain;
> The fields their vegetable life renew,
> And laugh and glitter with the morning dew.

In Homer's time the ſtates of Greece were numerous, more than a heptarchy, divided and diſtracted by ſeparate intereſts, by mutual anger, hatred, jealouſy, and a licentious ſpirit of independence; to correct and harmoniſe theſe jarring, theſe miſchievous diviſions, the Iliad every where paints in the ſtrongeſt colours the ill effects

fects of diſcord, and the benefits of agreement and ſubordination.

The horrid figure of Diſcord, which Homer has drawn in the latter part of the fourth book, ought to terrify all contending parties into amity.

Pale Flight around and dreadful Terror reign;
And Diſcord raging bathes the purple plain:
Diſcord! dire ſiſter of the ſlaught'ring pow'r,
Small at her birth, but riſing ev'ry hour,
While ſcarce the ſkies her horrid head can bound,
She ſtalks on earth, and ſhakes the world around;
The nations bleed, where e'er her ſteps ſhe turns,
The groan ſtill deepens, and the combat burns.
Now ſhield with ſhield, with helmet helmet clos'd,
To armour armour, lance to lance oppos'd,
Hoſt againſt hoſt with ſhadowy ſquadrons drew,
The ſounding darts in iron tempeſts flew,
Victors and vanquiſh'd join promiſcuous cries,
And ſhrilling ſhouts and dying groans ariſe;
With ſtreaming blood the ſlipp'ry fields are dy'd,
And ſlaughter'd heroes ſwell the dreadful tide.
As torrents roll, increas'd by num'rous rills,
With rage impetuous down their echoing hills,
Ruſh to the vales and pour'd along the plain,
Roar thro' a thouſand channels to the main;
The diſtant ſhepherd trembling hears the ſound;
So mix both hoſts, and ſo their cries rebound.

In Il. XIX. is a ſimilar deſcription of that evil principle, called *Ate*, which Agamemnon repreſents as the origin of Evil in the world, and which, he ſays, urged him in particular to ill treat *Achilles*.

Juſt before, and in the time of Virgil, the Roman ſtate had ſuffered much from parties and factions, eſpecially from the civil wars of Marius and Sylla, Pompey and Cæſar; but now all theſe were happily quieted under the peaceful reign of Auguſtus.

The character of the Roman nation was arms. It had been early propheſied of them, (Deut. xxviii. 50.) as "a people of fierce countenance, which regard not the perſon of the old, nor ſhew favour to the young." *Gens dura atque aſpera cultu*, as Virgil ſays, V. 730.

This original ferocity, however, was much ſoftened in the Auguſtan age; the nation had certainly been highly civilized by the doctrines of wiſe men from the eaſtern continent, and by the philoſophical and moral writings of Cicero: hence the

ſubject

ſubject of the Æneid, as well as its manners, are more poliſhed and pleaſing than thoſe in the Iliad.

In order the better to collect, additionally to what we have already obſerved, the manners and ſentiments, agreeably ſcattered throughout the Iliad and Æneid, we will range them under the heads of Moral, Political or Civil, and Religious.

Moral are firſt thoſe duties of Honour, Reſpect, and Obedience, which reciprocally belong to huſband and wife, parents and children.

Secondly, Thoſe which a man owes to himſelf in the exerciſe and practice of Self-preſervation and Temperance, or Moderation, that is, the government of himſelf, his appetites and paſſions, and of Prudence and Wiſdom in the improvement of his mind and underſtanding.

Thirdly, Thoſe duties of Humanity, Truth and Juſtice, which every man has a right to demand of every man, the ſuperior from the inferior, and the inferior from the ſuperior.

An ancient moraliſt* hath given in few words, a very comprehenſive principle and complete rule of poliſhed behaviour and good manners, when he ſays to the man of low and middling eſtate, "Get thyſelf the love of the congregation, and bow thy head to a great man."—To the man of rank, "Let it not grieve thee to bow thine ear to the poor, and give him a friendly anſwer with meekneſs." Here is inculcated reſpect and ſubmiſſion to ſuperiors, condeſcenſion to inferiors, and decency among equals. "Among his Peers," ſays Lord Bacon,† "a man ſhall be ſure of familiarity, and therefore it is good a little to keep ſtate; among Inferiors one ſhall be ſure of reverence, and therefore it is good a little to be familiar."

Political, properly ſpeaking, are thoſe particular obligations, reciprocal civilities, intereſts and ſecurities, which men enter into by laws and compacts, as a nation or ſeparate ſociety of members, united under one head.

* Eccleſiaſticus iv. 7.

† Eſſay on Ceremonies and Reſpect.

Religious,

Religious, are thoſe acknowledgements due from every individual in and out of ſociety to the Supreme Being, as one common Creator, Father, and Redeemer of all.

Religion is twofold, Private and Public, or Viſible and Inviſible.

The Private and Inviſible is that of the Heart, under the *Power* of Godlineſs, belonging to each Individual at all times and in all places; the Public and Viſible is that of the Lips or open Profeſſion, under the *Form* of Godlineſs, confined to time and place, and belonging to the body of people at large, either eſtabliſhed, or tolerated, by law: the former, namely, *The Power*, is the *End* of Religion; the latter, is the *Form*, or the *Means*, very proper and uſeful for example and inſtruction, leading to the end.

The great and leading principles of Religion, its End and Eſſence, that is to ſay, a firm belief in the exiſtence of God, and that he is a rewarder of them that diligently ſeek him here and hereafter, have been, and ever will be, the ſame; the Form or Mode, touching ceremonies, time,

place, and other circumſtances of worſhip, hath varied, and may vary, in different ſocieties, owing to certain accidents of place, climate, tempers and opinions of men.

The Chriſtian Religion in ſubſtance was and is, the Patriarchal and Moſaick; Idolatry was the Patriarchal imitated, miſtaken, and abuſed. However, there is one uſe even in this counterfeit, that it ſerves to prove the true coin, and fix our eſtimation of its real and intrinſick value.

The mode or form of Religion may be changed, without injuring the foundation, and without giving occaſion for hatred and perſecution, though poſſibly one form may be more eligible than another, as being more decent and orderly, neither negligent and ſordid on the one hand, nor pompous and ſuperſtitious on the other; the foundation of Religion muſt ſtand, moveable by nothing but by downright Atheiſts, who treat revealed and the eſtabliſhed Religion with contempt and neglect.

The

The firſt Article or Principle of Religion is, the Being of God, the belief of his Exiſtence and impartial Juſtice; this acknowledged, the other articles, namely, Adoration and Praiſe, Prayer and Dependance on his Providence, Submiſſion to his Will, and Hope of Reward, follow of courſe.

MANNERS *in the* ILIAD *and* ÆNEID.

The Poet and Hiſtorian teach by example, what the Legiſlator and Moraliſt command or prohibit by plain precepts and expreſs laws.

Homer injoins filial piety and parental care in the ſtrongeſt *precepts*, when he brings Achilles before our eyes, breathing forth his troubles to Thetis his mother, receiving her compaſſion, and obeying her commands to deliver up the body of Hector to his father Priam: Virgil doth the ſame, when he deſcribes Æneas's care of his father Anchiſes, and obſervance of Venus, his mother.

The two famous ſentences, *noſce te ipſam*, and *ne quid nimis*, Plutarch in his moſt excellent piece, entitled, "Conſolation to Apollonius," tells us, were inſcribed upon the Delphic Oracle, and adopted by the Poets Ion and Pindar, as the foundation of all other precepts.

Homer expreſsly ſays, "Be temperate in all things—Let your moderation be known unto all men," under the deſcription of thoſe perturbations and inconveniences, which ariſe from anger in its exceſs.

Anger, at its firſt appearance in Agamemnon, is haughtineſs, grief in Cryſes, juſtice in Apollo, but in Achilles madneſs, had it not been moderated by reflexion and wiſdom from Minerva.

Anger, hatred and revenge in Achilles againſt Agamemnon and Hector, in Menelaus againſt Paris, and in other perſonages, being the great ſprings, which move the whole machine of the Iliad, it of courſe abounds with incivilities, ill-language, and ill manners.

Seditione, dolis, ſcelere, atque libidine et ira:

But

But then theſe violences are made odious, when oppoſed by moderation in Calchas, gravity in Neſtor, and prudence in *Ulyſſes*.

Whenever Homer preſents to our eyes the iraſcible paſſions of Anger, Hatred, Jealouſy, Ambition, Pride, or the tender affections of Love, Pity, Sorrow, in their exceſs, almoſt ſo as even to outrage nature, we may be aſſured his intention is (and ſtrange it is, that criticks ſhould miſtake this intention) not to call for our aſſent and imitation, but our diſapprobation and avoidance; that we ſhould ſee, how far we may go with ſafety, and where to ſtop.

Every ſtep beyond certain boundaries, or retreat within them, *ultra citraque*, is ſo much a departure from the line of rectitude, diſcernable by the moſt common eye and ſlighteſt attention.

To ſhew love and ſorrow in the extreme, Homer (in the concluſion of the twenty-ſecond Iliad) exhibits them in the lamentations of Priam, the fond father, Hecuba, the paſſionate mother, and Andromache, the tender wife of Hector, ſlain and ſeen dragged

dragged round the walls of Troy by Achilles. Virgil does the ſame in the character of Amata, Latinus and his family, Æn. XII. 596.

Andromache in particular, under the moſt abſolute and darkeſt ſtate of melancholly and deſperation, inſtead of cheriſhing ſome glimmerings of hope and preſages, that Providence would provide for her only ſon Aſtyanax, figures him to herſelf in the ſeveral degradations of an orphan, a beggar, a ſlave.

Moſes, with a moſt delicate hand, paints Abraham amiably with his ſervants, and doubtleſs Sarah was the ſame, ſubmiſſive, believing and happy, in offering up Iſaac his only ſon, and receiving him from the dead in a figure; Homer inculcates a like ſubmiſſion to the will of God in the oppoſite pictures and odious features of Priam, Hecuba, Andromache and her maidens, blameable for being hopeleſs and miſerable in the extreme at the death of Hector.

Would I had never been! O thou, the ghoſt
Of my dear huſband! miſerably loſt!

Thou

Thou to the diſmal realms for ever gone!
And I abandon'd, deſolate, alone?
An only child, once comfort of my pains,
Sad product now of hopeleſs love remains!
No more to ſmile upon his fire! no friend
To help him now! no father to defend!
For ſhould he 'ſcape the ſword, the common doom!
What wrongs attend him! and what griefs to come!
Ev'n from his own paternal roofs expell'd,
Some ſtranger plows his patrimonial field!
The day, that to the ſhades the father ſends,
Robs the ſad orphan of his father's friends!
He, wretched outcaſt of mankind, appears
For ever ſad, for ever bath'd in tears!
Amongſt the happy, unregarded he
Hangs on the robe, or trembles at the tree;
While thoſe his father's former bounty fed,
Nor reach the goblet, nor divide the bread!
The kindeſt but his preſent wants allay,
To leave him wretched the ſucceeding day!
Frugal compaſſion! Heedleſs they who boaſt
Both parents ſtill, nor feel what he has loſt,
Shall cry, "Begone! Thy father feaſts not here;"
The wretch obeys, retiring with a tear!
Thus wretched, thus retiring all in tears,
To my ſad ſoul *Aſtyanax* appears,
Forc'd by repeated inſults to return,
And to his widow'd mother vainly mourn!
He, who with tender delicacy bred,
With parents ſported, and on dainties fed,
And when ſtill ev'ning gave him up to reſt,
Muſt—ah what muſt he not? whom *Ilion* calls
Aſtyanax, from her well-guarded walls,

Is

Is now that name no more, (unhappy boy!)
Since no more the father guards his *Troy*.
But thou, my *Hector*, ly'ſt expos'd in air,
Far from thy parents and thy conſort's care;
Whoſe hand in vain, directed by her love,
The martial ſcarf and robe of triumph wove.
Now to devouring flames be theſe a prey,
Uſeleſs to thee, from this accurſed day!
Yet let the ſacrifice at leaſt be paid,
An honour to the living, not the dead!
So ſpake the mournful dame: Her matrons hear,
Sigh back her ſighs, and anſwer tear for tear.

In common life one thing and one character is ſet againſt another, and is beſt ſeen in its oppoſite or contrary, good and evil, virtue and vice.

Thus the ſteady courage and piety of Æneas ſhine with double luſtre, when placed in oppoſition to the vain boaſts of Dranus, Æn. XI. to the fierceneſs and impiety of Turnus and Mezentius, X. 773. and to the deſpair of Dido, Æn. IV. and Amata, Æn. XII. both guilty of ſelf murder.

Turnus, loſing ſight of Æneas, impiouſly raves againſt Jupiter, X. 668. and XII. 95. prays to his lance, and Mezentius,

tius, X. 773. prays to his own arm, rather than to Jupiter:

My ſtrong right hand and ſword, aſſiſt my ſtroke
Thoſe, only gods, Mezentius will invoke;

Æneas on the contrary, in times of danger and affliction, always invokes the deity.

Anger glows in us with pleaſing ſenſation, when we feel its gentle flame kindled by maternal affection and ſympathy in the tears of Thetis, by jealouſy in Juno, and by majeſty in the voice and nod of Jupiter, (Il. I. the latter end.)

Anger is a ſenſe of wrong either from another, or from ſelf. The latter is that ſtate of mind under ſelf condemnation, penance or pain, known by the word repentance.

Whenever any one allows himſelf in the practice of a ſin, or ſins, whether great or ſmall, he will always labour to juſtify himſelf and defend his conduct, conſequently will not repent and amend, till convinced of ſin by ſome ſevere diſtreſs.

This

This frame of mind is finely deſcribed by Homer, III. 171. in Helen's anſwer to Priam, and in the mutual apologies between Agamemnon and Achilles, Il. XIX.

Before thy preſence, father, I appear,
With conſcious ſhame and reverential fear.
Ha! had I died, e'er to theſe walls I fled,
Falſe to my country, and my nuptial bed;
My brother, friends, and daughter left behind,
Falſe to them all, to Paris only kind!
For this I mourn, till grief or dire diſeaſe
Shall waſte the form, whoſe crime it was to pleaſe.

The king of men, Atrides came the laſt,
He too ſore wounded by Agenor's ſon:
Achilles (riſing in the midſt) begun:
Why ſhould (alas) a mortal man, as I,
Burn with a fury that can never die?
Here then my anger ends———
He ſaid: His finiſh'd wrath with loud acclaim
The Greeks accept, and ſhout Pelides' name.
When thus not riſing from his lofty throne,
In ſtate unmov'd, the king of men began:
What then could I, againſt the will of heaven,
Not by myſelf, but vengeful *Ate* driven?
What can the errors of my rage atone,
My martial troops, my treaſures are thy own.
This inſtant from the navy ſhall be ſent,
Whate'er Ulyſſes promis'd, at thy tent:
But thou! appeas'd, propitious to our pray'r,
Reſume thy arms, and ſhine again in war.

The

The want of ſelf government, and its inconveniences, are conſtantly held forth by Homer for a warning to us, in the character of Achilles.

Jupiter himſelf, Il. XXIV. ſpeaks of him as a man of ſtrong, violent paſſions and uncontrollable temper, by the epithets αφρων, ασκοπος, αλιτημων.

The blaze of Achilles' love and grief for Patroclus is as violent as that of his anger and hatred againſt Agamemnon;

> A ſudden horror ſhot thro' all the chief,
> And wrapt his ſenſes in a cloud of grief.

It is difficult to diſcern the mind of Homer, in the tears of Achilles upon the loſs of his beloved Bryſeis, whether he intends to approve, or to cenſure; perhaps partly one, and partly the other.

Tears mingled with prayer, as were thoſe of Achilles to his mother Thetis, diſcover good feelings, and give a proper relief to nature oppreſſed with trouble; but when they are the reſult of peeviſhneſs and malice, they are unmanly and ſelf tormenting. This latter is the effect, which

Homer

Homer may be thought principally to have in view. For in line 491 of the firſt book, he repreſents Achilles, ſitting alone, ſulky, and cheriſhing evil in his heart, which Homer by the epithet φιλον, tells you, was naturally friendly and good;

——————φινυθισκε φιλον κηρ.

——raging ſtill, amidſt his navy ſat,
The ſtern Achilles, ſtedfaſt in his hate;
Not mix'd in combat, nor in council join'd,
But waſting cares lay heavy on his mind:
In his black thoughts revenge and ſlaughter roll,
And ſcenes of blood riſe dreadful in his ſoul.

Homer (V. 209.) finely ridicules a ſpecies of anger, very common to weak and vulgar minds, in Pandarus, a vain-glorious young prince, who valued himſelf for his ſkill in archery; but being not ſucceſsful in his aim againſt Diomed, in a tranſport of paſſion he blames his erring ſhafts, and threatens to burn his bow:

Curs'd be the fate, that ſent me to the field
Without a warrior's arms, the ſpear and ſhield!
If e'er with life I quit the Trojan plain,
If e'er I ſee my ſpouſe and ſire again,

This

This bow, unfaithful to my glorious aims,
Broke by my hand ſhall feed the blazing flames.

In Sarpedon's reprimand of Hector, anger appears under the form of true friendſhip, which hath its effect upon Hector in ſelf conviction and ſelf correction.

Stung to the heart the gen'rous Hector hears,
But juſt reproof with decent ſilence bears.

The fire of anger and hatred between the chiefs in the fifth book agreeably abating, is in the ſixth contraſted by the generous flame of friendſhip between Glaucus and Diomed, and of love between Hector and his wife Andromache.

In the ſeventh Iliad we ſee anger varied between the Trojan chiefs, ariſing from different motives than thoſe between the Grecian.

In Paris's diſreſpectful pert anſwer to Antenor, anger is the reſult of blind luſt, and an ungovernable paſſion for Helen, the poſſeſſion of whom he prefers to all other conſiderations whatever.

The ſenior ſpoke and ſate. To whom replied
The graceful captor of the Spartan bride.

Cold counſels, Trojan, may become thy years,
But ſound ungrateful, in a warrior's ears:
Old man, if void of falacy or art,
Thy words expreſs the purpoſe of thy heart,
Thou in thy time more ſound advice haſt given;
But wiſdom hath its date aſſign'd by heaven.
Hear me, Princes of the Trojan name,
The treaſures I'll return, but not the dame:
My treaſures too, for peace I will reſign;
But be this bright poſſeſſion ever mine.

In Priam anger is ſoftened into criminal gentleneſs and parental indulgence, which incline him to ſuffer the evil conduct of Paris to go uncenſured, and to acquieſce in his unfair propoſal.

'Twas then the growing diſcord to compoſe,
Slow from his ſeat the rev'rend Priam roſe;
He paus'd, and theſe pacific words enſue.
Guard well the walls, relieve the watch of night,
Till the new ſun reſtores the chearful light:
Then ſhall our herald to th' Atrides ſent,
Before their ſhips proclaim my ſon's intent.

Priam's connivance and forbearance, ſimilar to Eli's, (1 Sam. iv.) met with like puniſhment, the loſs of both his ſons.

In Idæus, who is fixed upon as the meſſenger of Paris's propoſals to the Grecians, anger is the effect of patriotiſm:

Ye

Ye ſons of Atreus, and ye Greeks give ear!
The words of Troy, and of Troy's monarch hear.
Pleas'd may ye hear (ſo heav'n ſucceed my pray'rs)
What Paris, author of the war, declares.
The ſpoils and treaſures he to Ilion bore,
(O had he periſh'd e'er they touch'd our ſhore)
He proffers injur'd Greece—with large increaſe
Of added Trojan wealth to buy the peace;
But to reſtore the beauteous bride again,
This Greece demands, and Troy requeſts in vain.

In Diomed's anſwer anger is ſtoical, the want of paſſion, a coldneſs and indifference to the charms of love; he could wound Venus, but Venus not him.

The Greeks gave ear, but none the ſilence broke,
At length Tydides roſe, and riſing ſpoke.
Oh take not friends! defrauded of your fame,
Their proffer'd wealth, nor even the Spartan Dame.
Let conqueſt make them ours; Fate ſhakes their wall,
And Troy already totters to her fall.

When Homer ſhews the ill effects of anger in the Trojan and Grecian chiefs, he in effect ſays, "Be angry, and ſin not—Bleſſed are the meek; for they ſhall inherit the earth:" And when Virgil preſents Juno before Æolus, promiſing to give him Deiapeia, the handſomeſt of her nymphs,

connubio ſtabili in laſting wedlock, or as Terence ſays, *conjugio liberali*, he declares, "Marriage is honorable in all, and the bed undefiled;" and when he makes the virtuous hero ſee adulterers puniſhed in hell, he pronounces ſentence upon them, "Whoremongers and Adulterers God will judge."

Virtue is ſo congenial to the nature of man, ſo friendly to his exiſtence, and ſo conducive to his happineſs, that few are totally vicious, without any mixture of virtue. Achilles, though of quick reſentment and a terrible adverſary, is of warm affections and a faſt friend; Agamemnon is not always haughty, inſolent and tyrannical; occaſionally he is condeſcending and benevolent. A very fine deſcription is given (Il. IV. 146.) of his fraternal love, which he diſcovers with great vehemence and confuſion of ſentiments at the ſight of the wound, Menelaus received after his victory over Paris, from the ſecret ſhot of the treacherous Pandarus, and of his proper warmth againſt the Trojans for their ſuppoſed perjury, when he paſſes through

the ranks, animating the officers and men to prepare for battle.

Then with a ſigh, that heav'd his manly breaſt,
The royal brother thus his grief expreſt,
And graſp'd his hand; while all the Greeks around
With anſwering ſighs return'd the plaintive ſound:
Oh dear as life! Did I for this agree,
The ſolemn truce, a fatal truce to thee!
Wert thou expos'd to all the hoſtile train,
To fight for Greece, and conquer to be ſlain?
The race of Trojans in thy ruin join,
And faith is ſcorn'd by all the perjur'd line.
Not thus our vows, confirm'd with wine and gore,
Thoſe hands we plighted, and thoſe oaths we ſwore,
Shall all be vain; when heav'n's revenge is ſlow,
Jove but prepares to ſtrike the fiercer blow.

Some characters indeed are drawn by Homer and Virgil, conſiſtent and finiſhed, as Neſtor's, and that of Æneas, in whom the paſſions are not ſuffered to take the lead, but reaſon and rectitude always ſway the ſceptre.

Homer ſtrictly injoins the practice of humanity, kindneſs and juſtice, when he puniſhes Agamemnon for cruelty and tyranny; and in Virgil civility puts on a moſt graceful appearance in Æolus's anſwer to the ſuppliant Juno;

——————Tuus, O regina, quid optes
Explorare labor; mihi juſſa capeſſere fas eſt.

The mode of aſking the favour, and of conferring it, was certainly polite, however malicious might be the requeſt in Juno, and injurious the grant of it by Æolus.

This anſwer of Æolus to Juno is ſimilar to that of Venus (Il. XIV. 195.) to Juno, and to that of Vulcan to Thetis, XVIII. 426.

Αυδα ῥ', τι φρονειης· Τελεσαι δε μι Θυμος ανωγεν.
Let heav'n's dread Empreſs (Cytheræa ſaid)
Speak her requeſt, and deem herſelf obey'd.
'Tis thine, fair Thetis, the command to lay,
And Vulcan's joy and duty to obey.

The ſpeakers in the Iliad and Æneid ever ſalute one another with titles of reſpect and honour, except when the paſſions and appetites are ſuffered to take the lead.

Honour is touchy, Hope ſanguine, and Truth too open and haſty, till matured by experience, and tempered by age. This it was, that led Achilles to bid Calchas, (I. 85.)

——From

——————From thy inmoſt ſoul
Speak what thou know'ſt, and ſpeak without control.
Not ev'n the chief, by whom our troops are led,
The King of Kings, ſhall touch thy ſacred head.

And to call the cautious Ulyſſes (IX. 300.) πολυμηχανος artful, telling him, that for his part, "He, as it was fitting, would declare his mind and opinion freely and without reſerve;"

Who dares think one thing, and another tell,
My heart deteſts him as the gates of hell.

Neſtor every where, both in the Iliad and Odyſſey, is a pattern of Gravity, Caution, Wiſdom, and Truth. In the Odyſſey, (III. 13.) Minerva bids Telemachus addreſs him without any baſhfulneſs and fear;

Meet thou the ſenior, far renown'd for ſenſe,
With rev'rent awe, but decent confidence:
Urge him with truth to frame his fair replies;
And ſure he will; for wiſdom never lies.

In politicks, Homer and Virgil, on every occaſion, manifeſt themſelves to be true patriots, by beſtowing praiſes on their countrymen, and by promoting among

them unity and peace, and they ſtand forth ſteady friends to monarchy, by making Jupiter the ſource of power and obedience, derived from him to kings, and thoſe in authority under them, ſtiling them Διογενεις and Διοτρεφεις, deſcendants and foſtered children of Jove, "the ſons of God and children of the moſt High."

Nothing can give us a more venerable and exalted idea of monarchy, than the honour and reſpect, which Neſtor pays to Agamemnon, and the courtly manner in which Agamemnon accepts it, Il. I. 278.

Nor thou, Achilles, treat our Prince with pride,
Let kings be juſt, and ſov'reign pow'r preſide.
Thee the firſt honours of the war adorn,
Like gods in ſtrength, and of a goddeſs born;
Him awful majeſty exalts above
The pow'rs of earth, and ſcepter'd ſons of Jove.
This ſaid, he ceas'd: The King of men replies,
Thy years are awful, and thy words are wiſe.

Homer (Il. 100.) traces the high deſcent of Agamemnon, and the gift of his ſcepter from Jupiter. In line 197, he ſays,

Τιμη δε εκ Διος εστι, φιλει δε ε μητιετα Ζευς.

Jove

Jove loves our chief, from Jove his honour ſprings,
Beware! for dreadful is the wrath of kings.

Virgil, to celebrate the hereditary right of Æneas to the crown of Troy and Rome, raiſes a ſpecial meſſenger from the dead to inveſt him with royalty, and Jupiter himſelf (II. 619.) ſays to him,

Eripe, nate, fugam, finemque impone labori;
Nuſquam abero, et tutum patrio te limine ſiſtam.

The firſt and great attribute of the Deity is Juſtice; ſo is it the firſt office in the King, his ſubſtitute: this is properly the Virtue of Royalty and Magiſtracy.

The four cardinal virtues of Juſtice, Temperance, Prudence, and Fortitude, add honour to every ſtation; but in that of a king they ſhine out with ſuperior luſtre, are purely royal; they create, and they preſerve peace.

All this, and more than this is comprehended by Homer in that famous line (III. 179.) applied to Agamemnon, and ſo much admired by Alexander the Great:

Great in the war, and great in the arts of ſway,

Or in that ſingle epithet, (II. 186.) αφθιτον αιει, given to Agamemnon's ſceptre, as much as to ſay, on all occaſions impartial, pure and uncorrupt; "A ſceptre of righteouſneſs is the ſceptre of thy kingdom."

To *reſent*, *reſentment*, and *reſentiment*, ſignify to have a feeling, a proper ſenſe and perception of right and wrong, good and evil, honour and baſeneſs.

This is nobly diſplayed by Sarpedon in his ſpeech to Glaucus, (Il. XII. 310.) which breathes nothing but juſtice, gratitude and magnanimity, the oppoſites to hatred, tyranny and cowardice.

Why boaſt we Glaucus, our extended reign,
Where Xanthus' ſtreams enrich the Lycian plain,
Our num'rous herds, that range the fruitful field,
And hills, where vines their purple harveſt yield,
Our foaming bowls with pure nectar crown'd,
Our feaſts enhanc'd with muſick's ſprightly ſound?
Why on thoſe ſhores are we with joy ſurvey'd,
Admir'd as heroes, and as gods obey'd,
Unleſs great acts ſuperior merit prove,
And vindicate the pow'rs above?
'Tis ours the dignity, they gave, to grace,
The firſt in valour, as the firſt in place.
Could all our care elude the gloomy grave,
Which claims no leſs the fearful than the brave,

For

For luſt of fame I ſhould not vainly dare,
In fighting fields, nor urge thy ſoul to war,
But ſince alas! ignoble age muſt come,
Diſeaſe and death's inexorable doom;
The life, which others pay, let us beſtow,
And give the fame which we to nature owe:
Brave, tho' we fall, and honour'd if we live,
Or let us glory gain, or glory give.

Neither are Homer and Virgil greater friends to Civil Government than to Religion.

The firſt and leading principle of all Religious Duties, and the pureſt ſource of Moral, namely, the Exiſtence of God and his impartial Juſtice, is ſtrongly impreſſed upon the mind of the reader in the very beginning of the Iliad, Διος δε ετελειετο βυλη; and in the beginning of the Odyſſey he introduces Jupiter himſelf inculcating the like doctrine, "That mankind ought not to aſcribe their calamities and misfortunes to Fate, any abſolute decree of the Supreme Being, but to their own folly and wickedneſs."

The ſtrongeſt and moſt ſublime idea and proof of Homer's belief in the unity of the Godhead, is given in the beginning of

of the eighth Iliad, where he preſents Jupiter ſitting in council and claiming to himſelf univerſal ſupremacy, under the image of a golden chain, by which all nature is linked together, and on which every Being is dependant.

The Almighty ſpoke, nor durſt the Pow'rs reply;
A rev'rend horror ſilenc'd all the ſky:
Trembling they ſtood before their ſov'reign's look,
At length his beſt belov'd, the Pow'r of Wiſdom ſpoke,
Oh firſt and greateſt! God by gods ador'd!
We own thy might, our Father and our Lord.
But ah! permit to pity human ſtate;
If not to help, at leaſt lament their fate.
From fields forbidden we ſubmiſs refrain,
With arms unaiding, mourn our Argives ſlain:
Yet grant my counſels ſtill their breaſts may move,
Or all muſt periſh in the wrath of Jove.

Upon this ſcene of Homer, rather than on that of Virgil, (I. 227.) Milton may be thought to have his eye (III. 56.) where he introduces the Father taking a ſurvey of the Creation and Satan's evil deſign againſt the human pair, with the Son on his right hand, interceding for fallen man, and offering to become his ſurety:

Now

Now had the Almighty, from above,
From the pure empyrean, where he ſits
High thron'd above all hight, bent down his eye,
His own works and theirs at once to view.
About him all his ſanctities of heaven
Stood thick as ſtars, and from his ſight receiv'd
Beatitude paſt utterance; on his right
The radiant image of his glory ſat,
His only Son; in him all his Father ſhone
Subſtantially expreſs'd, and in his face
Divine compaſſion viſibly appear'd,
Love without end, and without meaſure grace,
Which uttering thus he to his Father ſpake:
O Father, gracious was that word, which clos'd
Thy ſov'reign ſentence, that man ſhould find grace.

In no words could Homer expreſs his ſenſe of religion ſtronger, than when to the neglect of it by Agamemnon, he attributes the calamity of the plague, that fell upon the Grecians;

——————— ολεκοντο δε λαοι

The King of men his rev'rend Prieſt defy'd,
And for the King's offence the people dy'd.

Religion in the ſyſtem of Idolatry among the Grecians and Romans in the line of Japhet, and among the Egyptians and Canaanites in the line of Ham, ſtands remarkably

remarkably diſtinguiſhed by the firſt and fundamental article of belief, the Being of God.

The former ever confeſſed the doctrine of a Plurality in Unity; the latter a Plurality without the Unity: the preſent Jews on the contrary, hold the doctrine of a Unity without the Plurality; which led them, and ſtill holds them, from embracing the Goſpel, moſt readily believed by the Grecian and Roman converts.

Virgil follows exactly the ſteps of Homer in his *fato profugus*, and *Rex Jupiter omnibus idem*; (Æn. X. 112.) "He ſitteth in the throne, that judgeth right, no Reſpecter of Perſons, the Avenger only of ſuch as perſiſt in doing wrong, and the Rewarder of them that diligently ſeek him."

Virgil lays the foundation of Government on a belief in the Exiſtence of God, when he deſcribes with what labour it was, that Æneas built a city, *inferretque deos in Latio.* He doth not ſay *inferret regnum vel imperium*, but *deos*, religion.

Indeed,

Indeed, Civil Government and Religion are the ſame thing; they are convertible terms. For there never was Civil Government without Religion, nor Religion without Civil Government. Religion is not the creature of the ſtate, but its very baſis and cauſe of exiſtence.

No declaration of the divine Providence can be more poſitive than that of Virgil, *dabit Deus his quoque finem*—and, *ſperate deos memores fandi, atque nefandi.*

Toward the latter part of the third book of the Iliad, it was agreed upon oath between the Grecian and Trojan chiefs, that all diſputes ſhould be brought to a final iſſue by Menelaus and Paris in ſingle combat. Here Menelaus had the advantage, and was near upon being crowned with victory by killing Paris; which would have put an end to the war, by Troy yielding to Greece, and the action of the poem would have been incomplete: To prevent which, Venus ſnatches Paris from death by the intervention of a cloud. This accident perplexes the buſineſs by a queſtion ariſing,

whether the covenant ought to ſtand? For though the Grecians might plead, certain victory was on their ſide, yet the Trojans might fairly enter a negative, becauſe neither of the champions was killed. For as to Paris's miraculous eſcape, that was a circumſtance unprovided for in the agreement: Here it was neceſſary to conſult the Deity.

In a council of the gods, words running high between Juno and Minerva, Juno at laſt gains the cauſe, and prevails upon Jupiter to conſent, that the truce ſhould be broken and the war recommence, till it could be determined in a proper period.

Every reader of real poetic taſte, muſt certainly admire the ingenuity and invention of Homer, touching the combat, the eſcape of Paris, the ſhort perplexity of the action, and at laſt its ſolution and progreſs.

Nothing but the ſeverity of ſtoiciſm and a diſlike of poetry, could charge Homer with an indecorum, even that of perjury in Juno for propoſing a diſſolution of the truce, in Jupiter for conſenting to it,

and

and in Minerva for contriving it by the inſtrumentality of Pandarus.

Virgil certainly looked upon theſe as ſhining beauties; for he has interwoven them in the tenth and twelfth Æneid. In the tenth book indeed he has evaded the apparent indecency of Homer. For Jupiter, inſtead of ſiding with Juno or Venus, declares himſelf impartial and neuter, and that Juſtice only ſhall take place; *Rex Jupiter omnibus idem.*

Prayer is in the Iliad and Æneid introduced on all occaſions. The heroes and other agents enter upon no enterpriſe without ſacrifice, prayer, and inſpiration. What is this but ſaying, in poſitive and plain language, "Every good and every perfect gift is from above, and cometh down from the Father of Lights?" The heathens were not ſo ſelf ſufficient, vain and impudent as to ſay, "Prayer is no part of Religion; we can conduct and ſave ourſelves:" they cried, Κλυθιμεν, Hear me, Smintheus Apollo—

Sis felix, noſtrumque leves quæcunque laborem.

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Sis felix, noſtrumque leves quæcunque laborem.

Make us happy, and relieve us of our labour and trouble; and their prayers were heard.

Ως ἐφατο ευχομενος· τυ δὲ εκλυε Φοιβος Απολλων·

Thus he ſaid praying, and Apollo heard him.

The prayer of Ajax (XVII. 645.) is much admired,

Oh King! oh Father! hear my humble prayer,
Diſpel this cloud, the light of heaven reſtore,
Give me to ſee, and Ajax aſks no more:
If Greece muſt ſuffer, we thy will obey;
But let us periſh in the face of day.

Priam's prayer to Jupiter in the twenty-fourth book, is alſo admirable.

Not only prayer is taught by Homer, but interceſſion alſo, and deprecation of ſin: Cryſes acts as a mediator, when Ulyſſes intreats him to intercede for the Grecians, that Apollo would remove the plague from them; accordingly "Cryſes prayed, and Apollo heard," much in the manner of the Iſraelites (Exodus xx. 19.) deſiring Moſes to go between them and God.

Submiſſion

Submiſſion to the will of God and dependance on his Providence, is ſtrongly inculcated by Minerva to Achilles,

——ſheath, obedient, thy revenging ſteel.
For I pronounce (and truſt a heav'nly power)
Thy injur'd honour has its fated hour,
When the proud monarch ſhall thy arms implore,
And bribe thy friendſhip with a boundleſs ſtore.
Then let revenge no longer bear the ſway,
Command thy paſſions, and the gods obey,

And by Calchas to the Grecian chiefs, as recited in Neſtor's ſpeech, II. 322.

Full of his God the rev'rend Calchas cry'd,
Ye Grecian warriors! lay your fears aſide.
This wond'rous ſignal Jove himſelf diſplays,
Of long, long labours, but eternal praiſe.
As many birds as by the ſnake were ſlain,
So many years the toils of Greece remain;
But wait the truth—for Ilion's fall's decreed:
Thus ſpoke the Prophet, thus the fates ſucceed.
Obey, ye Grecians; with ſubmiſſion wait,
Nor let your flight avert the Trojan fate.

If the preceding obſervations are juſt, they may ſerve as a guide in reading Homer and Virgil more profitably, and with leſs offence at their ſacrifices and interpoſition of the ſeveral deities, eſpecially if we join

with them this maxim of philoſophy, "Our firſt ideas are ideas of ſenſation, and thoſe ſecondary, of ſpiritual and inviſible objects, are derived to us through the medium of natural and viſible:" Hence the early introduction and expediency of hieroglyphics, allegories, and poetical machineries.

We may be convinced from Homer and Virgil, as well as from Moſes, that the origin of Religion to Jew and Gentile was in ſubſtance one and the ſame, and that it varied, became multiform, and more or leſs corrupt in its ſtreams, as they wandered with more diſtant windings, or flowed nearer the fountain head.

It was in theſe diſtant windings, that man became vain in his imaginations, and the thoughts of his heart only evil continually, in the devices of idolatry.

The unity of the Godhead and of Religion was now divided, and the Plurality or Perſonality was multiplied.

Inſtead of God the Creator and Father of all, and of one Faith and Form of Worſhip, every nation choſe its own lords many,

many, and gods many, above and below; every city, mountain and hill, the vallies, fountains, rivers, and ſeas, had their reſident deities, and each individual his peculiar genius, or guardian angel: Hence the diſtinctions, the gods of Chaldea, Canaan, Egypt, Athens and Rome.

The heavens, earth and hell were filled with gods and goddeſſes; who were made to be capriciouſly pleaſed, angry, contending and fighting by turns for their ſeveral favourites, and againſt their contemners.

This is finely imaged by Homer, and we may fairly ſuppoſe, with full intention partly to cenſure, and partly to elevate vulgar notions and vulgar cuſtoms, in his battles of the fifth and following books, Jupiter all the while preſiding and accompliſhing his righteous purpoſe.

Who Homer was, of what nation, the place of his birth, and whence taught, is uncertain; but that he was endowed with extraordinary wiſdom, it is agreed among all men of letters, and it is alſo agreed, that he, with all the eaſtern writers, both

Poets and Orators, ſpoke figuratively, when they animate matter, and perſonify Animals, the Paſſions, Fame, Diſcord, Wiſdom.

Homer, in the ninth Iliad, 499, perſonifies Prayers, when he calls them "The Daughters of Jove."

Prayers are Jove's daughters, of celeſtial race,
Lame are their feet, and wrinkled is their face;
With humble mien, and with dejected eyes,
Conſtant they follow, where Injuſtice flies;
Injuſtice ſwift, erect and unconfin'd,
Sweeps the wide earth, and tramples o'er mankind,
While Pray'rs, to heal her wrongs, moves ſlow behind.

In the fourteenth book he perſonifies *Sleep*.

And why ſhould it be ſuppoſed, that Homer and other wiſe Eaſterns ſpoke literally, and not either allegorically, analogically, philoſophically, or morally, when they deify the ſun, moon and ſtars, and their influences on terreſtrial bodies in fire, light and air, winds, ſtorms and tempeſts?

The popular Religion of the Pagans was doubtleſs ſuperſtitious, groſs and corporeal, as it is too much ſo even among

Jews

Jews and Chriſtians; but the Religion of wiſe men and true Philoſophers hath ever been, leſs or more, refined and intellectual.

To ſuppoſe Homer and Virgil believed in Jupiter, Juno, Minerva, Apollo, Venus, Mars, Æolus, Neptune and Pluto, as real Perſons and intelligent Beings, and in ſacrifices as efficacious in themſelves, and not merely types and emblems, is making them fools and ideots in ſentiments and manners, unfit to be read, eſpecially by youth in our ſchools, while in other parts of their poems, they are of all poets confeſſedly the firſt and wiſeſt.

Though we may not on every occaſion be able to diſcern their ſecret meaning, yet if we would allow them to be of a conſiſtent character, we certainly ought to take it for granted, that they had a meaning ſuperior to that, which is common and vulgar; indecent, offenſive, immoral and irreligious.

Amidſt all the confuſion of falſe Religion, both external and internal, there remained univerſally ſome veſtiges of the true.

Atheiſm and Deiſm were never, in any place or nation, the eſtabliſhed Religion, but the reveries only of a few individuals, refuted and rejected by every man of ſobriety, thought and ſcience, from the beginning of the world to the preſent time.

When men began to look upon the emblems as realities, emblems that had been originally given merely for inſtruction in the knowledge of inviſible things, and Beings by viſible, and made them ſo many ſeparate gods for themſelves; this, as it were, compelled the Supreme Being to ſtand up for his honour, to give himſelf a glorious name, and to preſerve the knowledge and worſhip of himſelf in a Choſen Race, by the call of Abraham from Ur, an idolatrous city of the Chaldees, ſaying to him, "Behold my Covenant is with thee, and thou ſhalt be a father of many nations: I will eſtabliſh my Covenant between me and thee, and thy ſeed after thee in their generations, for an everlaſting covenant, to be a God to thee, and to thy ſeed after thee;" Gen. xvii. 4, 7, 8.

After

After this, and not before, we read of appropriated names, " The God of Abraham, the God of Iſaac, Jacob and Iſrael, the God of the Hebrews," in contradiſtinction to the gods of the Egyptians and other nations.

Hence alſo it is, that God in the Scriptures ſo frequently and ſo repeatedly claims to himſelf Honours, Titles, a Name, Dignities and Demeſnes, which were diſputed, ſtolen from him, and given to others by the Heathen; they made the ſun and moon King and Queen of Heaven, and the ſtars their hoſts or armies.

God originally conſtituted and appointed the ſun to rule the day, the moon and the ſtars to govern the night in his ſtead, as his vicegerents; but when theſe were ſet up as principals, and made gods of, then He comes forth himſelf, preſent as it were in the ſyſtem, and taking the reins of government into his own hands; " I AM THAT I AM, or rather, I WILL BE WHAT I WILL BE; I am God and there is none elſe; heaven is my throne and earth is my footſtool;" He,

the νεφελαγερετη Ζευς, gathereth clouds from the ends of the earth, ſendeth fire, thunder, rain; the air is the breath of his noſtrils, the winds are his angels, and flaming fire his miniſters; he rideth upon the heavens, walketh upon the wings of the wind; the Lord is now a man of war; the Lord of *Sabaoth*, hoſts; the God of the armies of all the earth; he hath a face, a perſon, a preſence, eyes, arms, hands, feet; is preſent every where, and doth whatſoever he pleaſeth in heaven, in the earth, in the ſeas, and in all deep places; Sion is his hill, Jordan his river, Jeruſalem his city, and its inhabitants his people, heritage and kingdom.

The power of ſaving from all kinds of evil, (which idolaters had given to their deities, as intimated by Homer, Il. XV. 24. where he aſcribes to Jupiter and Apollo the ability of *healing* Hector's wound by his *will*, and of delivering him from *death* by his *word*; and by Virgil, Æn. XII. to Venus, healing the wound of Æneas,

> Jove thinking of his pains, they paſt away;
> To whom the god, that gives the golden day,
> See, and be ſtrong)

this

this power of right belonging ſolely to the true God, Jehovah claims it to himſelf, when he ſays, " I am the Lord, that healeth thee—" " I have ſeen, I have ſeen the affliction of my people, which are in Egypt, and am come down to deliver them—" " I will; be thou clean—" " See, thy ſon liveth—" Yet from all, or any one of theſe expreſſions, no wiſe man was ever led to conceive any corporeity belonging really to the Divine Eſſence itſelf, but *powers* only, and *attributes*, purely ſpiritual and intellectual.

In no property, we may ſuppoſe, doth man reſemble his Maker more than in that, by which he looks back upon the paſt, and forward to the future: this is finely imaged by Homer, (Il. XV. 79.) where, to deſcribe the ſpeed of Juno's flight from Mount *Ida* to *Olympus*, he compares it, not to the velocity of ſenſible objects, the wind, hail or ſnow, as on other occaſions, but to the inviſible ſwiftneſs of *thought*;

The trembling Queen (th' almighty order giv'n)
Swift from th' Idæan ſummit ſhot to heav'n.
As ſome wayfaring man, who wanders o'er,
In thought, a length of lands he trod before,

Sends

Sends forth his active mind from place to place,
Joins hill to dale, and meaſures ſpace by ſpace;
So ſwift flew Juno to the bleſt abodes,
If thought of man can match the ſpeed of gods.

Every language, and almoſt every word of every language, one more than another, and the Hebrew more than any other, hath, or is capable of, a twofold meaning, the literal and figurative, ſpiritual and corporeal: and there is in the very conſtitution of man, a natural and ſublime neceſſity for this ſignification or application, namely, his twofold united eſſence of body and ſoul, or mind and ſenſes.

If man were otherwiſe made, his language, or rather his ſpeech, would be the inarticulate noiſe or ſound of the howling wolf in the foreſt, the chirps of the graſshopper, or he would be a viler animal than the hiſſing ſerpent, that creepeth upon the earth, or the mute fiſh, that ſwim in the waters.

Man, if he would but know himſelf, would perceive himſelf in all creation, and all creation in him.

Man

Man doth not live by bread alone, like the ox upon graſs, or the lion upon animals, but by every word, that proceedeth out of the mouth of God, doth man live, that is, by means of fire, light, air, upon water, vegetables, fruits, their juices, fleſh, and even, when they fail, upon food miraculouſly ſent from heaven, ſuitable to his twofold capacity and taſte.

Thus the firſt man ſtood, during his days of innocence, in the image and likeneſs of God; and ſo doth every man now, as redeemed by Jeſus Chriſt, and made perfect through faith and ſanctification in him: "for in him we live, and move, and have our being."

As circumſtances, ſeaſons, climates are not the ſame, ſo neither are men's tempers, opinions, diſpoſitions, nor even laws and modes of living. The tide of paſſions and affections varies, they have their flux and reflux; after a ſtorm comes a calm. No man is always pleaſed, always angry, proud or humble; yet are there in the very nature of things fixed principles of action, and in moſt men there is a weight to be laid aſide,

aſide, ſome predominant paſſion to be overcome. The tenor of a man's behaviour is the ſafeſt and faireſt rule by which we can form a judgment of his character, whether virtuous or vicious, and know how to pardon or condemn.

This we ſee exemplified (Il. IX.) in the perſon of Agamemnon. The ſin, which ſo eaſily beſets him, is haughtineſs, accompanied with a ſtretch of power and injuſtice; yet in the day of diſtreſs, and when Neſtor ſpeaks, the mind of Agamemnon is humbled and open to conviction of the wrong done by him to Achilles.

To whom the king, with juſtice haſt thou ſhown
A prince his faults, and I with reaſon own
That happy man, whom Jove ſtill honours moſt,
Is more than armies, and himſelf an hoſt.
Bleſt in his love this wond'rous hero ſtands,
Heav'n fights his war, and humbles all our bands.
Fain would my heart, which err'd thro' frantic rage,
The wrathful chief and angry gods aſſuage.

Homer with admirable judgment and beauty preſerves the decorum of Agamemnon's character. For in the beginning of the quarrel, when Achilles reviled Agamemnon

memnon with the opprobrious qualities of *avarice*, φιλοντεαναταπε παντων, *impudence*, αναιδειην επιεικενε, and *cowardice*, κερδαλεοφρων, Agamemnon reviled not again, nor offered to draw his ſword; and after having made him relent, and ſend terms of reconciliation to Achilles, Homer does not ſuffer Agamemnon's anger to return, no not when Ulyſſes told him of the contemptuous manner in which Achilles rejected his ample preſents and offers, but lets Diomed take up the cauſe and ſpeak for him.

Ulyſſes ceaſed: the Achaian hoſt,
With ſorrow ſeiz'd, in contemplation loſt,
Attend the ſtern reply. Tydides broke
The general ſilence, and undaunted ſpoke.
Why ſhould we gifts to proud Achilles ſend?
Or ſtrive with prayers his haughty ſoul to bend?
His coun ry's woes he glories to deride,
And prayers will burſt that ſwelling heart with pride;
Then let him arm when Jove or he think fit,
That to his madneſs, or to heav'n commit:

Nor at Ulyſſes' ſharp reproof (Il. XIV.) is Agamemnon angry, which he hears without any emotions of reſentment.

Thy juſt reproofs (Atrides calm replies)
Like arrows pierce me, for thy words are wiſe.

Achilles too is ſoftened by the perſuaſive eloquence of Phœnix, and almoſt drops his reſentment upon the taunting ſpeech of Ajax,

O ſoul of battles, and thy people's guide,
(To Ajax thus the firſt of Greeks reply'd)
Well haſt thou ſpoke; but at the tyrant's name
My rage rekindles, and my ſoul's on flame:

But he is ſtill more ſoftened (Il. XVI.) by the tongue of his friend Patroclus, and at his death in the beginning of the xviiith book; by which he ſhews, that as his hatred is, ſo is his love.

Patroclus! thy Achilles knows no fears;
Nor words from Jove, nor oracles he hears;
Nor aught a mother's caution can ſuggeſt,
The tyrant's pride lies rooted in my breaſt.
But bear we this—the wrongs I grieve are paſt,
'Tis time our fury ſhould relent at laſt:
I fix'd its date; the day I wiſh'd appears,
Now Hector to my ſhips his battle bears,
The flames my eyes, the ſhouts invade my ears.
Go then, *Patroclus!* court fair honour's charms,
In *Troy*'s fam'd fields, and in *Achilles'* arms.

The character of Patroclus is finely contraſted with that of Achilles, like two pictures

tures that are companions, (XVII. 669.) in the elogy of Menelaus to the Ajaces and Marion who ſtood round his dead corpſe.

Oh guard theſe relicks to your charge conſign'd,
And bear the merits of the dead in mind;
How ſkill'd he was in each obliging art,
The mildeſt manners, and the gentleſt heart;
He was, alas! but fate decreed his end,
In death a hero, as in life a friend.

Neither Agamemnon's pacifying preſents, nor the elocution of Ulyſſes, Phœnix, Ajax and Patroclus, no nor even his death, could overcome Achilles' heart, rendering it forgiving, meek and gentle; this was to be effected only by divine energy, as ſeen in Achilles' reconciliation with Agamemnon (XIX.) and interview between Priam and Achilles (XXIV.)

Each look'd on other, none the ſilence broke,
Till thus at laſt the kingly ſuppliant ſpoke:
Ah think, thou favour'd of the pow'rs divine!
Think of thy father's age, and pity mine!
Think of thy father, and this face behold;
See him in me, as helpleſs and as old,
Though not ſo wretched! There he yields to me,
The firſt of men in ſovereign miſery;

Thus forc'd to kneel, thus groveling to embrace
The ſcourge and ruin of my realm and race;
Suppliant my children's murd'rer to implore,
And kiſs thoſe hands yet reeking with their gore!
Theſe words ſoft pity in the chief inſpire,
Touch'd with the dear remembrance of his ſire.
Theſe with his hand (as proſtrate ſtill he lay)
The old man's cheek, he gently turn'd away.
Now each by turns indulg'd the guſh of woe,
And now the mingled tides together flow;
This low on earth, that gently bending o'er,
A father one, and one a ſon deplore.
Satiate at length with unavailing woes,
From the high throne divine Achilles roſe;
The rev'rend monarch by the hand he rais'd,
On his white beard and form majeſtic gaz'd,
Not unrelenting: then ſerene began
With words to ſooth the miſerable man.
Riſe then, let reaſon mitigate our care;
To mourn, avails not; man is born to care.
Seek not by tears my ſteady ſoul to bend;
To yield thy *Hector* I myſelf intend.
Nor com'ſt thou but by heav'n; nor com'ſt alone,
Some god impels with courage not thy own;
No human hand the weighty gates unbarr'd,
Nor could the boldeſt of our youth have dar'd
To paſs our outworks, or elude the guard.
He ſaid, and ent'ring, took his ſeat of ſtate,
Where full before him rev'rend *Priam* ſate:
To whom, compos'd, the godlike chief begun.
Lo! to thy pray'r reſtor'd thy breathleſs ſon;

Extended

Extended on the funeral couch he lies,
And ſoon as morning paints the eaſtern ſkies,
The ſight is granted to thy longing eyes.

One Preceptor of great authority hath told us, "Whoſoever is angry with his brother *without a cauſe*, ſhall be in danger of the judgment;" and another hath given for our conduct, when angry with cauſe, this ſhort precept, "Sin not, nor let the ſun go down upon your wrath."

It is true, Achilles did ſin by raſh words, and let many a ſun go down upon his wrath in revengeful deeds; but even Achilles, however quick and retentive of reſentment, did not let the laſt ſun go down upon his wrath: before his death he became meek, humble, forgiving, and found reſt unto his ſoul.

The Iliad may be compared to an antique coin of a double impreſſion, nobly deſigned and exquiſitely finiſhed; the front bearing a head, if poſſible more frightful than Gorgon's; and the reverſe, a preſence more compoſed and ſublime than Minerva's the goddeſs, or Apollo's the god, of wiſdom,

or to a picture preſenting on one ſide a ſtorm, on the other a calm.

Achilles, at the latter end of the poem, is a contraſt even to himſelf, as he is to others in the beginning of it.

In his inſtitution of the games (Il. XXIII.) he is terrible in making offerings to dead Patroclus, but moſt delightful in adjudging the prizes.

Here ſitting umpire and arbitrator, as Agamemnon did in the council ſummoned to appeaſe Apollo, which through Agamemnon's injuſtice broke up in tumult, he on the contrary decides the diſpute between Antilochus the ſon of Neſtor and Menelaus with the ſtricteſt equity, greatly to the ſatisfaction of all parties. Nothing can give a ſtronger and a more agreeable idea of this than Menelaus himſelf in his addreſs to Antilochus.

Still may our ſouls, O gen'rous youth, agree:
'Tis now Atrides' turn to yield to thee.
Raſh heat perhaps a moment might controul,
Not break, the ſettled temper of thy ſoul.
Not but, my friend, 'tis ſtill the wiſer way
To wave contraction with ſuperior ſway.

For

For ah! how few, who ſhould like thee offend,
Like thee, have talents to regain the friend?
To plead indulgence and thy fault atone,
Suffice thy father's merit, and thy own.
Gen'rous alike, for me, the ſire and ſon
Have greatly ſuffer'd, and have greatly done;
I yield, that all may know, my ſoul can bend,
Nor is my pride preferr'd before my friend.

And now Achilles compliments Neſtor, and Neſtor Achilles.

Proud of the gift thus ſpake the full of days;
Achilles heard him, prouder of the praiſe.
Not ſo Achilles; he to grief reſign'd,
His friend's dear image preſent to his mind,
Takes his ſad couch, more unobſerv'd to weep,
Nor takes the gift of all-compoſing ſleep.

In this laſt ſcene, (Il. XXIV.) Achilles excites in us the higheſt diſguſt and abhorrence, while he retains the body of Hector, and contemplates on it with delight in his pavilion; but he meets with our entire approbation at the ſurrender of it to the perſuaſion of Thetis, and entreaties of Priam, under the influence, counſel and will of Jupiter.

Διος ετελειετο βυλη.

There is one part of Achilles' conduct that highly merits our applauſe and imitation, that in his angry receſs and refuſal of perſonal aſſiſtance he did not head a faction, enter into an oppoſition to government, ſide with the adverſary, and take up arms againſt his country, from ſelf-intereſt, under falſe ideas and pretenſions to patriotiſm.

Dr. Johnſon, in his preface to Milton, (ed. duod. 3 v.) recommends the Greek and Latin poets to be read at ſchools, "as affording moſt axioms of prudence, moſt principles of moral truth, and moſt materials for converſation;" but in p. 191-2, with the ſame latitude of expreſſion, not without ſome appearance of forgetfulneſs and ſelf-contradiction, he affirms poſitively, "That the ancient epic poets were very unſkilful teachers of virtue, and that the reader will be able to carry away few precepts of juſtice, and none of mercy."

If this were the caſe, they certainly ought never to be read; but he undoubtedly means to ſay only, what is ſaying the truth, the Greek and Latin epic poets taught in general

general natural, moral, and divine wiſdom well, but in many particulars not.

We have ſeen in the preceding inſtances that they taught well moderation, that is, ſelf-government, with juſtice and mercy towards others, and with religious awe and dependence on the Supreme Being.

The mythology of the poets, their interpoſing machinery, will indeed be "feeble, tedious, oppreſſive and uninſtructive," if underſtood groſsly and literally; but not ſo, when viewed allegorically and philoſophically, as deſcriptions of natural *phænomena*, human paſſions, appetites, actions, intellectual faculties, and divine attributes.

The gradation of Beings is threefold, terreſtrial, celeſtial, and ſuperceleſtial. The terreſtrial are under the influence of the celeſtial, and the celeſtial of the ſuperceleſtial.

It is plain, that by Juno, Virgil means the atmoſpherical air, engendering the ſtrife of winds, ſtorms and tempeſts, from his deſcription of her addreſs to Æolus; and it is as plain, that Homer, by Apollo, means the ſun, or the circulation of light, from

the intenſeneſs of its rays in cauſing peſtilential diſorders, firſt among animals, and then among men; and that by Jupiter, he means the ſolar fire and heat, from the title given him of νεφεληγερατα, the ſecondary, great, and mediate cauſe of thunder, lightning and terreſtrial productions, which are his wives, ſons and daughters; while he himſelf, though ſupreme over all other deities, the elements, is yet even under the controul and ſubjection of Fate, that is, the Divine Will, the primary and efficient cauſe of all things, *qui fatur*, who ſpeaks, and it is done, who commands, and it ſtands faſt. The Canaanites, Greeks and Romans embodied the elements, human paſſions and appetites, intellectual faculties, and divine attributes, in graven and molten images, which the Egyptians did not, nor Chaldeans and Hebrews, perſonifying them only, and ſpeaking of them in the language of hieroglyphics.

Theſe hints may be of uſe in reading not only the poets but the ſcriptures themſelves. If nature, if the claſſics, and the ſcriptures be ſtudied together, they will

reciprocally explain one another; and though the allegories may not be all alike eaſy, nor conſpicuous, yet even a general conception of the figurative ſenſe will be much more acceptable to the mind and improving, than the literal and groſsly vulgar.

From the preceding remarks, ariſe three very intereſting and very obvious doctrines; and without drawing which, the reading of Homer and Virgil is uſeleſs, and time miſ-ſpent, not to ſay worſe.

Firſt, That the Gentile nations, eſpecially the philoſophers, ancient ſages and poets, had among them the principles and ſubſtance of good morality, true religion, and ſolid education, however received, whether by tradition only, or by other helps, and however groſsly miſapplied and diverſified in form.

Secondly, That hence the Gentile nations were diſpoſed more readily to embrace Chriſtianity than the Jews.

For when it was propoſed to them in its native ſimplicity, as it was by Paul to the Athenians, Acts xvii. 23. they had little

little more to do than to change the object of worſhip, the inviſible and ſpiritual, for the viſible and corporeal.

As they were not atheiſts, they needed no demonſtration of the being and attributes of God; they were only to receive the *known* for the *unknown* God, that is to ſay, Jehovah for Ζευς, *Jupiter*, and El, Elohim for Ηλιος, *Sol*, Αιολος, *Æolus*, and Θεοι, the other deities.

Thirdly, That the idolatrous and honeſt heathens, who acted according to the light that was in them, and were ready to receive greater, when communicated to them, are more praiſe-worthy, and will be leſs condemnable in the day of judgment, than thoſe Jews and nominal Chriſtians, who ſtudiouſly and induſtriouſly acquire "an evil heart of unbelief," and make themſelves Atheiſts, Deiſts, Socinians, Arians, and give up themſelves to the indulgence of their appetites and paſſions, in the practice of almoſt every immoral action, ſecretly if not publicly, and in the neglect of all religious worſhip, under the full ſplendor of divine revelation.

If

If then we will not go to the books of Revelation for inſtruction, let us go to thoſe of Homer and Virgil; they will teach us better than we teach ourſelves, help us to expand our thoughts, ſublime our interpretations, and moralize our actions: And if we go to Milton, he will lead us to improve manners, by adding faith to our virtue.

Milton appears in every part of his poem, particularly in the third book, to be a ſound, rational and ſteady Believer in the great and fundamental article of the Chriſtian Religion, The Trinity in Unity; herein he was a ſtrict and wiſe Calviniſt, worthy to be admired and imitated by all the moderns, who diſſent from the doctrines of their forefathers and leaders at the time of the Reformation: this premiſed, we will proceed to enquire into

The DICTION, LANGUAGE, VERSIFICATION *and* MANNERS OF PARADISE LOST.

IN caſting our eyes over the thoughts and language yet living of Paradiſe Loſt, it may be thought, that our toil will be ſhort, and our labour eaſy; but we ſhall meet with difficulties here alſo, and ſome perhaps, that no diſcernment and art of criticiſm can ſurmount, owing chiefly to Milton's extenſive and very ſuperior erudition.

If Homer was a man of profound ſcience, the ſame with truth may be affirmed of Milton, greatly to his honour.

We are not ſo certain of Homer's ſources, what fountains and ſtreams he drank at, beſides thoſe of nature, as we are of Milton's.

It is eaſy to diſcern, that Milton drew his knowledge not ſolely from nature, but moſtly from the ſcriptures and from the claſſics, and alſo that he warmed, or rather heated,

heated, his imagination, with romances, books of chivalry, voyages, Italian poetry, and laſtly, with the politicks and factions of the times he lived in; by all which he enlarged his veſſel, as it were, to a prodigious ſize, and filled it ſo full, and with ſuch variety of contents, that it was ready on every occaſion to burſt and let out all at once, but ſaved itſelf by finding vent at ſeveral parts, flowing in larger ſtreams at ſome outlets than at others; or to ſpeak without alluſion, the number of objects he had before him, and eagerneſs to deſcribe them all, oftentimes make him dwell long upon a ſubject, with ſome degree of confuſion to himſelf and of perplexity to his reader.

Hence the length of his invocation, the number of images in his ſimilies, the expanſion of his deſcriptions, ſo many interruptions of the action, the mixture of heathen mythology with ſcripture verity, and the multitude of his reflexions.

Milton in his invocation had before him Homer's addreſs to his muſe, and the ſignal operations of the Holy Spirit on Moſes

in

in Mount Sinai, on the High Prieſt, when he went to conſult God in the Holy of Holies, called the Oracle of God, in the hearts of Chriſtian Believers, whoſe bodies are by St. Paul, 1 Cor. iii. 16. called the temple of the Holy Ghoſt, and at the creation: All theſe, with other ideas, he has crouded together in the opening of his ſubject, certainly unneceſſary, how beautiful ſoever the lines may be, and full of information; ſo full, that one would not wiſh their abſence, but only their better diſpoſal.

He is forced to tell his reader three, if not four times, that the infernal council, book ii. 467, 487, 506 and 514. broke up, and interrupts the narration, becauſe his fancy, or perhaps his hatred to monarchy, prevailed upon him to deſcribe ſarcaſtically, the high reſpect and courtly compliments paid to the monarch of hell, and ſome agreement ſubſiſting between the ſpirits damned, with this remark, that bad men ought not therefore to boaſt of

Their ſpecious deeds on earth, which glory excites,
Or cloſe ambition varniſh'd o'er with zeal:

And

And that mankind ought not to live diſunited,

> O ſhame to men! devil with devil damn'd
> Firm concord holds; men only diſagree!

Not to notice the impropriety of a Poet's ſtopping and teaching ſentiments in his own perſon, let it be aſked, what does this reflexion amount to? Nothing, but what is evident to common obſervation, namely, that bad men upon earth under the influence of infernal ſpirits, agree with one another in ſtrict friendſhip againſt God and good men, the ſeed of the ſerpent adverſe to the ſeed of the woman, and that oppoſition aſſociates to deſtroy the ſtate; but does it prove, that honeſt men and true live in hatred, enmity and ſtrife, and do not join to ſave the ſtate? Here the veſſel of Milton leaks.

This evinces the juſtneſs of the rule, that an Epic Poet, as well as the Hiſtorian, ſhould not ſtop the thread of the diſcourſe with remarks, reflexions and ſentiments uttered in his own perſon, which

the reader ſhould be left to make for himſelf.

As neither of them ſhould introduce the ſubject with a florid, pompous and long proem, ſo ſhould they not retard or interrupt the narration with moral, political and party obſervations, upon events, nor even upon actions, as good or bad, in their own perſons: this is ſeldom or ever done, either by Moſes or by Homer, well knowing that it would be an invaſion upon the reader's pleaſure, as well as a tacit impeachment of his underſtanding and attention, ſuppoſing him incapable of drawing inferences, diſcerning good from evil, and making reflexions for himſelf.

Beſides, remarks are often trifling, as well as impertinent, for inſtance, that of Virgil,

———*tantæne animis cæleſtibus iræ?*

Which Milton with more propriety hath put into the mouth of Raphael, VI. 79.

In heavenly ſpirits could ſuch perverſeneſs dwell?

Milton's great erudition makes him often too didactical, and frequently too learned for

for the generality of readers, without ſome commentator; accordingly he has had many commentators, who imagine ſome beauties, labour moſt learnedly to explain many apparent difficulties, take no notice of ſeveral real, are pleaſed to admire ſome errrors, and blame ſome beauties.

Thyer, one of Milton's commentators, admires the reflexion upon the diſunion of mankind, and the agreement between devils, with this hiſtorical note, "It will appear the more pertinent and natural, when one conſiders the contentious age, in which Milton lived and wrote:" but let it be aſked, did he not promote thoſe contentions, and defend them by his writings? So that if the reflexion is pertinent in condemning others, it unwittingly condemns the maker of it, who himſelf, if not a devil with other devils, was certainly a rigid adherent to his own opinion and his own party.

Another commentator, the laſt editor of Milton's works, admires the ſimilitude in the invocation,

——with mighty wing outſpread,
Dove-like, ſat'ſt brooding on the vaſt abyſs,
And mad'ſt it pregnant——

and attempts to explain it in a note, which ſuppoſes, that Milton had here in view the firſt chapter of Gen. "The word, which we tranſlate *moved*," ſays he, "ſignifies properly brooding."

I beg leave of great names, for the ſake of truth, to oppoſe this aſſertion with an eaſy obſervation, that however Milton might have a tranſient look at Moſes's words, his mind was certainly impreſſed with a mythological, heatheniſh and corrupt notion, of the world's being formed from an egg, and that the word, which we tranſlate *moved*, no where in the Bible ſignifies either properly or figuratively to incubate, or ſit upon eggs and hatch them.

The Hebrew word מרחפת tranſlated *moved*, (the plain Engliſh reader will excuſe my going into a critical examination) is a participle in the Hiphil conjugation from the verb רחף, in Kal properly to move, and in Hiphil, to cauſe or give motion, in all directions, round about, up and down,

as

as an eagle hovers and flutters her wings in fondling and teaching her young to fly, Deut. xxxii. 11. figuratively to flutter or quake with fear, Jer. xxiii. 9. and to move variouſly and diffuſively as the natural air, or as the Spirit of God univerſally, Gen. i. 2.

The reader may now perhaps be able to gain ſome diſtinct and ſatisfactory idea, in what manner the Spirit of God, whether divine, or material, moved, and communicated motion, upon the face of the waters, or as Milton ſays, in the perſon of Raphael, VII. 88.

> How firſt began this heaven, which yields or fills
> All ſpace, the ambient air, wide interfus'd
> Embracing round this florid earth———

exciting, or, if I may ſo ſpeak, quickening the groſs, inert ſubſtance of darkneſs, and the tremulous deep, or as Milton ſays, VII. 211. outrageous abyſs it ſurrounded; an effect prior and neceſſary to the conſequent productions of light, and the formation of the celeſtial and terreſtrial globes.

Let us now come to particulars, by inveſtigating the ſenſe of every figurative expreſſion.

The Spirit of God and its influences are in ſcripture repreſented under various images; among others, by the diſpoſition, ſweetneſs, purity, and innocency of the Dove; but it is the Saviour of the world, that likens the conſtant warmth of his favour, vigour and protection, to domeſtic fowls ſheltering their young, when he ſays to Jeruſalem, "How often would I have gathered thy children together, as a hen gathereth her chickens under her wings?"—not ſitting as a dove brooding on two eggs only; an image not to be once found in ſcripture.

Incubation, a ſlow, gradual and tedious operation, applied to God or his Spirit, is not only a falſe interpretation of ſcripture, but of common ſenſe; the thought itſelf is mean, and unbecoming the inſtantaneous effects of divinity, "He ſpake, and it was done, he commanded, and it ſtood faſt:—The mighty God, even the Lord, ſpake, and called the earth from the

riſing up of the ſun unto the going down thereof."—Pſalm xxxiii. 9. l. 1. This is the true and exalted language of poetry.

" With mighty wing outſpread."

Mighty wing outſpread, is more deſcriptive of an eagle than a dove, and *outſpread*, of flying than of ſitting, to which o'erſpread is more applicable than outſpread.

——————" mad'ſt it pregant."

Pregnant, that is, ſwoln and big with child, applied to an egg and the abyſs, ſeems to be a hard, if not an improper metaphor, unuſed by any claſſic writer, ancient or modern; becauſe the egg remains the ſame in reſpect to ſize, when the chick is ready to come forth, as it was ere the hen ſits brooding on it; but this is not the caſe in animals, which ſwell and grow large in proportion to the growth of the *fœtus*, as Milton himſelf deſcribes it in Book II. 778. where Sin reminds Satan of her origin and of death,

——————— till my womb
Pregnant by thee, and now exceſſive grown,
Prodigious motion felt and rueful throes.

The abyſs too was haſtily to bring forth not one form only, but variety of forms; the metaphor therefore is forced, unnatural and improper, and the whole ſimilitude undeſerving any admiration and applauſe from men of letters.

Milton, however, ſeems fond of this image; for he hath repeated it in VII. 236.

> His brooding wings the ſpirit of God outſpread,
> ——————————while night
> Inveſts the ſea.——————I. 208.

This is another admired paſſage, "A much finer expreſſion, ſays Newton, than *umbris nox operit terras* of Virgil."

Milton's expreſſion, *inveſts*, is figurative; and Virgil's *operit* is plain, ſimply to cover; for which reaſon, I ſuppoſe, Milton's is thought preferable; but not ſo, if the metaphor be falſe, which upon examination it will appear to be.

Inveſt, from the Latin *inveſtio*, is always uſed in a good, honourable, and gay ſenſe, to dreſs, array, adorn and grace, as, with a white, or purple mantle of glory and authority, never in a bad ſenſe to clothe

or

or cover with a ſable cloak of darkneſs, poverty and diſgrace, unleſs the military ſenſe of incloſing a town ſhould be thought ſo.

Milton hath applied this metaphor very beautifully in three other places, III. 10. VII. 372. XI. 233. to the original, created light, to the riſing ſun, and to Michael.

——————————before the ſun,
Before the heavens thou wert, and at the voice
Of God, as with a mantle, didſt inveſt
The riſing world of waters dark and deep,
Won from the void and formleſs infinite.

Firſt in his Eaſt the glorious lamp was ſeen,
Regent of day, and all the horizon round
Inveſted with bright rays——————

——————————ſome great Potentate,
Or of thrones above, ſuch majeſty
Inveſts him coming——————

I could point out improprieties in ſome other metaphors, but I forbear, and leave the attentive reader to diſcover them himſelf, which he may eaſily do, by reducing words to their original and proper ſenſe, in the manner exemplified above, and not

ſuffer himſelf to be impoſed upon by the falſe glare of tinſel for gold.

Another commentator, that demands our notice, is Addiſon, reſpecting what he obſerves on the language of Milton in general, with ſome kind of apology, "That metaphors are not thick ſown in Milton."

Now ſuppoſe this to be true, it is what ſhould be, and as it is in Homer and Virgil; for a profuſion, or thick crop, of metaphors, is more becoming the ſplendor and flaſhes of oratory and romance than the gravity and grandeur of an epic poem; but if the Paradiſe Loſt be examined with nice inſpection, the metaphors will be found thicker ſown than at firſt many are aware of; and this in a poem on ſpiritual and moral objects is unavoidable and right. For we can neither conceive, nor ſpeak of, heavenly and inviſible things but through the medium of earthly and viſible; for that purpoſe doubtleſs, wiſely and graciouſly contrived by the Creator, as Raphael, V. 570. informs Adam, when he ſays,

——————what ſurmounts the reach
Of human ſenſe, I ſhall delineate ſo,

By

By likening ſpiritual to corporeal forms,
As may expreſs them beſt; though what if earth
Be but the ſhadow of heaven, and things therein
Each to other like, more than on earth is thought?

Our language, as enriched from the Latin and Greek, abounds with metaphors; we have already taken a view of ſome in the invocation; in which there are four more deſerving our notice, namely, *Spirit*, *inſpire*, *intends*, *inſtruct*: theſe words, as is well known to every ſcholar, are all borrowed from the Latin.

Spirit, from *ſpiritus*, in its primary, literal and proper ſenſe, means air, wind, breath—from *ſpiro* to blow, breathe.

It is applied by Virgil, Æn. VI. 721. to denote that ſecret energy of life, the *anima mundi*, which is diffuſed through all nature; or as Milton, III. 586. calls it, inviſible virtue."—

Spiritus intus alit——————

A ſecondary and figurative ſenſe of Spirit among us Chriſtians, taught, or as Milton ſays, " greatly inſtructed," by divine revelation, is its application to the rational

rational ſoul of man, and thence transferred to the Spirit of God, by way of diſtinction called, the Holy Spirit, or Holy Ghoſt, and in Greek the Paraclete, the Comforter and Inſtructor.

Inſpire, from *in* and *ſpiro*, ſimply to blow into, oppoſitely to *expiro*, to blow or breathe out, is uſed by us in a figurative ſenſe, unknown to the Latins, who uſe *aſpiro*, and *afflo*, to expreſs divine communication and inſtruction from God to the heart and ſoul of good men—

Aſpirate meis cæptis———OVID.

Cicero ſays,

Nemo ſit magnus ſine aliquo divino afflatu.

Intends, from *in* and *tendo*, literally ſignifies to ſtrain, bend a bow, and ſpread a net to catch birds, figuratively, *intendere animum*, to purpoſe or deſign; but Milton transfers it anew, to his ſong or poem,

That with no middle flight intends to ſoar—

Inſtruct, from *in* and *ſtruo*, literally ſignifies, to lay in order and regularity, as in a building

building and ranging an army, the reverſe of *ſterno*, to ſtray.

We do not uſe this word in the corporeal ſenſe, but in a mental, to teach and inform the underſtanding with doctrines and precepts.

From what has been obſerved, it may be inferred, that the language of Paradiſe Loſt is in general neat, elegant and claſſical; will be found ſo, and admired, by every perſon of reading and literary taſte.

A few vulgarities and witticiſms, ſome technical terms of arts and ſciences, that occaſionally occur, and are obvious ſufficiently without a monitor, we muſt generouſly pardon.

Ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura——

——where the beauties more in number ſhine,
I am not angry, when a caſual line,
That with ſome trivial fault unequal flows,
A careleſs hand, or human frailty ſhows.

There are many familiar, low, vulgar, and even indecent words uſed by Milton, ſome alſo perhaps of his own coining, not found

found in ancient poets, which we muſt alſo pardon, and paſs over without notice. The judicious reader will eaſily diſcover them, and mark them with diſapprobation, and not with imitation:

We now proceed to the ſecond inquiry,

The Order and Arrangement of WORDS.

In the arrangement of words, Milton hath departed ſo much from the common mode of ſpeech, following our ancient poets and proſe writers, particularly the tranſlators of the Bible, who followed the Greek and Latin, that oftentimes it requires great attention and ſome knowledge of the claſſics to underſtand him.

The uſual practice in Engliſh is to place the nominative caſe immediately before the verb, and the accuſative after it; this order Milton often breaks.

Of man's firſt diſobedience———
Sing, heavenly Muſe———

for, heavenly Muſe, ſing the diſobedience of the firſt man.

——what

——————what in me is dark
Illumine,——————

for, illumine what is dark in me.

——————while night
Inveſts the ſea, and wiſhed morn delays,

for, while night inveſts the ſea, and delays the wiſhed morn.

Encamp their legions——II. 131.

for, their legions encamp on the bordering deep.

Book V. 21.—

——————to mark how ſpring
Our tended flowers, how blows the citron grove,
What drops the myrrh, and what the balmy reed.

That is, to mark how our tended flowers ſpring up, how the citron grove blows, what the myrrh drops, and what the balmy reed drops.

Again, in proſe and common ſpeech, the adjective or epithet generally comes before the ſubſtantive, but Milton continually places it after, particularly at the end of a line, as,

——battle

——————battle proud,
——————darkneſs viſible,

for, proud battle, viſible darkneſs.

To idols foul——————
And hands innumerable ſcarce perform,

inſtead of, foul idols—innumerable hands.

When two adjectives are joined together, he will put one before the ſubſtantive, and the other after, with or without the conjunction *and*, as,

——before all temples the upright heart and pure,
Heaven's laſt beſt gift—— ——
And temperate vapours bland——

inſtead of, the upright and pure heart—heaven's laſt and beſt gift—temperate and bland vapours.

He puts adjectives for adverbs, as,

————that on the ſecret top
Of Oreb, or of Sinai didſt inſpire,

that is, ſecretly on the top, like Virgil's

————*alta mente repoſtum*,

for, *altè mente repoſtum*.

Again, he omits conjunctions, prepoſitions and verbs, uſing generally the nominative

minative caſe abſolute, and ſometimes the ablative like the Latin, as, VII. 688.

——————Adam relating, *ſhe ſole auditreſs*,
Herſelf, though faireſt, unſupported flower.--VIII. 132.

I ſhall not lag behind, nor err
The way, *thou* leading——IX. 269.

Let us ſeek death, or *he not found.*——IX. 1001.

In VII. 142. is uſed the ablative abſolute.

——————the ſeat
Of Deity ſupreme, *us diſpoſſeſt*,
He truſted to have ſeized——

Theſe liberties and changes, ſomewhat embarraſſing to common readers, are admitted in poetry, and even in proſe, rather as beauties than blemiſhes, to the eyes of the learned; but there are ſome arrangements in Milton, difficult perhaps to the learned, and ſcarcely admiſſible even in poetry, unnoticed by Commentators.

The firſt arrrangement difficult and ſcarcely to be defended, that meets our eyes and underſtanding, is in the invocation;

——for

——for heaven hides nothing from thy view,
Nor the deep tract of hell——————

In proſe this parentheſis would ſtand thus,

Say firſt, (for heaven, nor the deep tract of hell,
Hides any thing from thy view) ſay firſt, what cauſe.

This thought Milton moſt likely borrowed from the Proverbs, "The eyes of the Lord are in every place beholding the evil and the good"—or from the Prophet, "All things are naked and open to the eyes of him, with whom we have to do."

Another difficult arrangement occurs in book I. 150.

Or do him mightier ſervice, as his thralls
By right of war, whate'er his buſineſs be
Here in the heart of hell, to work in fire;

that is, to work in fire what e'er his buſineſs be here in the heart of hell.

Lines 552, &c. may be noticed, not ſo much to cenſure ſome obſcurities, as to praiſe a moſt beautiful deſcription of muſick, with powers felt even by devils in hell.

——anon

——————anon they move
In perfect phalanx to the Dorian mode
Of flutes and ſoft recorders; ſuch as rais'd
To highth of nobleſt temper heroes old
Arming to battle, and inſtead of rage
Deliberate valour breath'd, firm and unmov'd
With dread of death to flight or foul retreat;
Nor wanting power to mitigate and ſwage,
With ſolemn touches, troubl'd thoughts, and chaſe
Anguiſh, and doubt, and fear, and ſorrow, and pain
From mortal, or immortal minds———

that is, ſuch as raiſed heroes of old arming to battle, to the highth of the nobleſt temper, and inſtead of rage, breathed valour deliberate, firm and unmoved to flight or foul retreat with dread of death.

I would obſerve upon a trifling diſorder in 684, for the opportunity of inviting the reader's attention to a picture of avarice, drawn with ſtrong and odious features in the perſon of Mammon.

——————By him firſt
Men alſo, and by his ſuggeſtion, taught,
Ranſack'd the center——————

for, Men alſo firſt taught by him, and by his ſuggeſtion——

In book III. from 273 to 338, and 390, we have Milton's confeſſion of faith in the Father and in the Son.

See golden deeds, fruitful of golden days,
With joy and love triumphing, and fair truth,

that is, triumphing with joy, and love, and fair truth.

He heaven of heavens and all the powers therein,
By thee created, and by thee threw down
The aſpiring dominations—

that is, He (the Father) created the heaven of heavens and all the powers therein by thee, (the Son) and threw down by thee the aſpiring dominations.

Hail, Son of God, Saviour of men, thy name
Shall be the copious matter of my ſong
Henceforth, and never ſhall my harp thy praiſe
Forget, nor from thy Father's praiſe disjoin——

that is, Henceforth thy name ſhall be the copious matter of my ſong, and never ſhall my harp forget, nor disjoin, thy praiſe from thy Father's praiſe.

In book IV. 114. Satan is thus characterized:

—— Each paſſion dimmed his face,
Thrice changed with pale, ire, envie and deſpair,

that

that is, ire, envy and deſpair, each paſſion, dimmed his face thrice changed with paleneſs—Book V. 4.

——————— His ſleep
Was aerie, light, from pure digeſtion bred,
And temperate vapours bland,

that is, his ſleep was aerie and light, bred from pure digeſtion, and from temperate and bland vapours.

Tranſpoſitions occur in Adam's morning hymn (V. 154.) more difficult than any one of thoſe above mentioned.

Theſe are thy glorious works, Parent of good,
Almighty,

that is, Almighty Parent—

——— thine this univerſal frame,
Thus wond'rous fair, thyſelf how wond'rous then!

Milton ſhould be here preſent himſelf to explain his meaning, and teach us how to bring theſe lines under the rules of grammar, or as we ſay, parſe the words, whether the noun ſubſtantive *frame*, and the pronoun *thyſelf*, ſtand in the ablative caſe abſolute, or the verb ſubſtantive be underſtood with the conjunction *if*, that is, if this thine univerſal frame be thus

wond'rous fair, how wond'rous then muſt be thou thyſelf! Or again, whether we are to behold Adam looking around and ſpeaking of heaven, and earth, and ſeas, with admiration and ſudden exclamations; Thine! this univerſal frame! thus wond'rous fair! thyſelf how wond'rous then!

This form of expreſſion, elliptical, or whatever you will call it, often occurs in the Hebrew ſcriptures, and in Homer, where the ſenſe is ſo various and full, that the ſpeaker, after making a ſhort pauſe or halt, ſtops ſhort, without proceeding to complete the ſenſe, leaving the hearer or reader to do it himſelf from his own imagination.

In this manner Adam, Gen. ii. 23. ſtruck with the ſight of Eve, ſaid, in raptures, This! bone of my bone, and fleſh of my fleſh!

So in Gen. xxvii. 32-3. at the voice of Eſau, Iſaac cries out, Who! thou! who! where he! that hath brought me veniſon!

Again, in Gen. iii. 22. is a moſt beautiful ellipſis, or apoſiopeſis, very different from that of Virgil, *quos ego*, uttered by Neptune

Neptune in a guſt of paſſion; whereas in Geneſis the divine Perſons are introduced, compaſſionating man in his fallen ſtate, and conſulting as it were for his good, how to prevent more errors. "The Lord God ſaid, Behold, the man is become as one of us, to know good and evil! And now leſt he put forth his hand, and take alſo of the tree of life, and eat, and live for ever—!" Here the ſenſe to be ſupplied is vaſt and extenſive, as much as to ſay, We muſt ſet aſide the firſt covenant, open to man the whole new plan of redemption, and diſmiſs him from the garden of Eden.

Man fallen could not be ſuffered to remain in paradiſe under the firſt and original covenant; it was neceſſary to remove him thence, and to give him new exhibitions, inſtructions and conditions of life and action. "Therefore the Lord God ſent him forth from the garden of Eden, to till the ground from whence he was taken."

Milton, in Adam's hymn, ſeems to have before him the book of Wiſdom, xiii. 3, 4. and Pſalm cxlviii.

Unſpeakable! who ſitt'ſt above theſe heavens,
To us inviſible, or dimly ſeen
In theſe thy loweſt works; yet theſe declare
Thy goodneſs, beyond thought, and power divine,

that is, declare beyond thought thy divine goodneſs and power.

Faireſt of ſtars, laſt in the train of night!
If better thou belong not to the dawn!

that is, if thou belong not brighter, therefore better, to the dawn, ſure pledge of day.

There are in this moſt beautiful hymn ſome other tranſpoſitions, leſs difficult indeed than the fore-mentioned, and which the reader perhaps will of himſelf underſtand without a tutor; if not, he is greatly to be pitied for his want of taſte in the pure and genuine ſpirit of poetry.

To turn this hymn, and other parts of Milton, into Latin proſe and verſe, would be a noble and uſeful exerciſe for boys at ſchool; it would lead them into the knowledge of their own language, eſpecially that of the Bible and ancient writers.

Came the mild Judge and Interceſſor both,
To ſentence man— (IX. 96.)

for,

for, Came both the mild Judge and Interceſſor.

——————————— hereby to learn
True patience, and to temper joy, with fear,
And pious ſorrow,

that is, temper joy and pious ſorrow with fear.

Theſe few obſervations may be of uſe to help the plain, if not the learned reader, to underſtand the arrangement of words in the Paradiſe Loſt; we will now proceed to its

VERSIFICATION.

IT is ſaid of Milton, that after he had finiſhed his Paradiſe Loſt, it was with much difficulty he could find a purchaſer of this poem even for five pounds, and that the firſt edition went off very ſlowly; nor is it at all wonderful this ſhould be the caſe, conſidering how few could or would be at the pains to underſtand the ſtyle of it, rendered ſtill more abſtruſe by ill-pointing, not marking the parentheſes,

a peculiarity of ſpelling, and a new mode of verſification without rhyme.

Simmons, the purchaſer and printer, makes this apology in the firſt edition, 1669. "Courteous reader, There was no argument at firſt intended to the books, but for the ſatisfaction of many that have deſired it, I have procured it; and withall a reaſon of that, which ſtumbled others, why the poem rimes not."

Of this reaſon prefixed to that edition we are thus informed:

"The meaſure is Engliſh heroic verſe without rime, as that of Homer in Greek, and of Virgil in Latin, producing that true muſical delight, which conſiſts only in apt numbers, fit quantity of ſyllables, and the ſenſe variouſly drawn out from one verſe to another, not in jingling ſounds of like endings, a fault avoided by the learned ancients both in poetry and oratory."

After what has been ſaid by Milton himſelf and his commentators, eſpecially by the ingenious and claſſic writer of the Rambler, Vol. II. No. 86, 88, and 90, on

on Milton's verſification, any farther obſervations may be thought unneceſſary and impertinent.

I will, however, hazard a few remarks, which, ſhould they be found not important, ſhall at leaſt be new.

Milton appears to be very looſe and careleſs in the definition of his verſe, when he ſays, it reſembles the heroic verſe of Homer and Virgil, becauſe it is without rhyme, the ſenſe drawn out from one verſe to another, and conſiſting of apt numbers.

All verſe conſiſts in fit quantity of ſyllables and apt numbers; this it is that diſtinguiſhes poetry from proſe in every language, and our heroic meaſure is not hexameter, like the Greek and Latin, in equal or common time, made up of ſix feet by dactyles and ſpondees, but is a kind of pentameter, in unequal or triple time, compoſed of five feet, called iambics, divided into ten ſyllables, the firſt ſyllable of each iambic, or foot, being ſhort, and the laſt long, as,

Of mān's firſt dīſobēdiĕnce, and thĕ fruit—
Through woods, through waſte, o'er hill, o'er dale his roam.

Theſe

Theſe are the apt numbers and fit quantity of ſyllables in a pure iambic, Engliſh verſe; which, though very agreeable for a ſhort time, would ſoon tire "with the perpetual recurrence of the ſame cadence."

It is this continuance of iambic, halting lameneſs, or limping, which makes in muſic the Siciliana movement, very ſweet and pleaſing at firſt, ſo tireſome before it finiſhes, unleſs ſung with fine *ſoſtenuto* and breathing *cæſuras*, and a mixture of glides, ſlurs, drags and appogiaturas.

From the ſame cauſe it is, that rhyme in a poem of any length, and the blank verſe of Thomſon's Seaſons, is leſs pleaſing to a fine ear and underſtanding, than that of Milton in a mixture of feet, variation of pauſes, and extenſion of the ſenſe beyond couplets.

Variety only by mixed numbers and diverſe pauſes, can adapt ſounds to ſenſe, and pleaſe the ear with continuance of muſical delight.

Milton is very happy in this contrivance, ſo as frequently to imitate and even equal the fineſt lines in Homer and Virgil: a few

few inſtances may be ſufficient to exemplify Milton's contrivance and poetical abilities in forming numerous verſe.

The ſluggiſhneſs of motion, and dulneſs of the paſſions in ſorrow, lamentation and amazement, are expreſſed by frequent halts, better than by any particular and regular feet, as in the following lines.

——— ——— and began
Through woods, through waſte, o'er hill, o'er dale his roam.
But firſt, with narrow ſearch, I muſt walk round
This garden, and no corner leave unſpyed.
——— ——— Live while ye may,
Happy pair; enjoy, till I return,
Short pleaſures: for long woes are to ſucceed,
Anguiſh, and doubt, and fear, and ſorrow, and pain!
That ſpace—the evil one—abſtracted—ſtood—
From his own evil—and for the time remained—
Stupidly good—of enmity diſarmed,
Of guile, of hate, of envy, of revenge.
O much deceived, much failing, hapleſs Eve,
Of thy preſumed return! event perverſe!
Deſpoiled of innocence, of faith, of bliſs!
Unreſpited! unpitied! unreprieved!
Ages of hopeleſs end!———
Exhauſted, ſpiritleſs, afflicted, fallen!
Exile, or ignominy, or bonds, or pain,
Thy lot ———

— Thus

——— Thus roving on,
In confuſed march forlorn, the advent'rous bands,
With ſhuddering horror pale, and eyes aghaſt,
Viewed firſt their lamentable lot, and found
No reſt! Through many a dark and dreary vale
They paſſed, and many a region dolorous,
O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and ſhades of death!
Thrones, princedoms, powers, dominions I reduce.

In theſe lines, fit quantity of ſyllables is preſerved; and if they are pronounced with long *cæſuras*, or pauſes, they will be found equal to Virgil's *Monſtrum! horrendum! informe! ingens!*

Of this kind it were eaſy to multiply inſtances, which will unawares preſent themſelves to every reader of attention, and ſet him aghaſt!

On the contrary, ſpeed, alacrity and joy, are expreſſed by haſty ſyllables without ſtops, or with very ſhort *cæſuras*.

Immediate are the acts of God, more ſwift
Than time or motion ——
At one ſlight bound, high overleaped all bound
Of hill or higheſt wall, and ſheer within
Lights on his feet ——

The

The monſter moving onward, came as faſt
With horrid ſtrides, hell trembled as he trod.

——— Back to thy puniſhment,
Falſe fugitive, and to ſpeed add wings,
Leſt with a whip of ſcorpions I purſue
Thy lingering ———

——— The ſun
Declined was haſtening now with prone career
To the ocean iſles, and in the aſcending ſcale
Of heaven, the ſtars that uſher evening roſe.

Brought death into the world, and all our woe,
With loſs of Eden ———

——— down they fell,
Driven headlong from the pitch of heaven, down
Into the deep ———

——— ſoon had his crew
Opened into the hill ——

like Virgil's *impulit in latus.*

With hideous ruin and combuſtion down
To bottomleſs perdition ——

——— into what pit, thou ſeeſt,
From what highth fallen ——

like Virgil's *procumbit humi bos.*

——— the way is ready, not long,
Beyond a row of myrtles, on a flat,
Faſt by a fountain, one ſmall thicket paſt

Of

Of blowing myrrhe and balm, thou accept
My conduct, I can bring thee thither ſoon.

——— the floating veſſel
Rode tilting on the waves——

like Ovid's *inſultavere carinæ.*

—— his proud ſtep he ſcornful turned,
But with ſly circumſpection ———

In this laſt inſtance is expreſſed diſdain and haughtineſs in walk, like Virgil's *incedo regina.*

In Book V. 266. Raphael's deſcent equals that of Neptune in Homer.

—— Down thither prone in flight
He ſpeeds, and through the vaſt ethereal ſky
Sails between worlds and worlds with ſteady wing,
Now on the polar winds, then with quick fan
Winnows the buxom air—

The uneaſy emotions of ſelf-anger and condemnation are finely deſcribed in the perſons of Adam and Eve after their fall, in the following heavy lines:

—— diſcountenanced both, and diſcompoſed.
Love was not in their eyes, either of God
Or to each other, but apparent guilt,
And ſhame, and perturbation, and deſpair,
Anger, and obſtinacy, and hate, and guile.

There

There is a certain malignancy and evil diſpoſition, reſembling that of the human pair upon this unhappy occaſion, in ſome of their deſcendants, who finding no enjoyment of good in themſelves, can ſee none in others, but watch narrowly for every opportunity to find fault, diſcovering their quick diſcernment and taſte only of accidental deficiencies.

Of this kind are thoſe, who are ever ready to cenſure Milton's verſification, by picking out lines here and there, and pronouncing them to be ſimple and indifferent proſe, diſtinguiſhed from it only by due number of ſyllables.

They might do the ſame by Homer and Virgil, whoſe verſes, in parts merely narrative, are plain in their diction, and flow almoſt proſaic, deſignedly ſo, like the *chiar-oſcuro* in painting.

In Book VII. from 243 to 535, Raphael, deſcribing to Adam the creation, is almoſt Moſes the hiſtorian; and Michael, in the two laſt books, relating to Adam prophetically what was to befal him and his poſ-

terity, after quitting paradiſe, is Moſes, Joſhua, the Prophets and Apoſtles.

Milton here perhaps may be conſidered more a commentator than a poet.

In moſt of his comments, however, he is ſo in all, may occaſionally come under examination in our next and laſt enquiry, that of

MANNERS.

Searching for manners in Milton, our eyes are not confined, as they were in Homer and Virgil, to virtues, forms and cuſtoms merely ſocial, and to exterior ceremonies; our proſpect is enlarged, and our way made plain and ſhort; uplifted, we are carried at once into the ſublime doctrines of faith and divine grace, into the origin of good and evil, and their final iſſue in another world: the Son of God, *nube candentes humeros amictus*, hath appeared unto us, and opened the kingdom of heaven to all believers.

Raphael, Book VII. 111 and 703, in reply to Adam's enquiries into exiſtences prior to this our ſyſtem, and its beginning ſo late, anſwers,

This alſo thy requeſt, with caution aſkt,
Obtain; though to recount Almightie works,
What words or tongue of ſeraph can ſuffice,
Or heart of man ſuffice to comprehend?
Yet what thou canſt attain, which beſt may ſerve
To glorify the Maker, and infer
Thee alſo happier, ſhall not be withheld
Thy hearing; ſuch commiſſion from above
I have received, to anſwer thy deſire
Of knowledge within bounds; beyond abſtain
To aſk, nor let thine own inventions hope
Things not revealed, which the inviſible King,
Only omniſcient, hath ſuppreſſed in night,
To none communicable in earth or heaven;
Enough is left beſides to ſearch and know:
But knowledge is as food, and needs no leſs
Her temperance over appetite, to know
In meaſure, what the mind may well contain;
Oppreſſes elſe with ſurfeit, and ſoon turns
Wiſdom to folly, as nouriſhment to wind.
To aſk, or ſearch, I blame thee not; for heaven
Is as a book of God before thee ſet,
Wherein to read his wond'rous works, and learn
His ſeaſons, hours, or days, or months, or years.
This to attain, whether heaven move, or earth,
Imports not, if thou reckon right; the reſt
From man, or angel, the great Architect

Did wiſely to conceal, and not divulge
His ſecrets to be ſcanned by them, who ought
Rather to admire; or if they liſt to try
Conjecture, he his fabrick of the heavens
Hath left to their diſputes, perhaps to move
His laughter at their opinions wide.
Hereafter, when they come to model heaven,
And calculate the ſtars—how they will wield
The mighty frame—how build—unbuild—contrive
To ſave appearances—how gird the ſphere
With centric and eccentric, ſcribbled o'er—
Cycle and epicycle, orb in orb.

This counſel perhaps is wiſe and fit to be followed, but vain man would be wiſe! Full of curioſity, not humble, obedient, and content with known, practical, and uſeful truths, he is for ever prying into ſecrets; what, when, how, and why things were, are, and will be, though they concern him not! Hence of old, the Atomic philoſophy of Democritus, Epicurus and Lucretius; hence Ariſtotle's eternity of matter, and the doubts of Pyrrhonics.

Milton, in the perſon of Raphael, perhaps to counteract the miſchief of theſe notions, advances an opinion or propoſition, that prior to this our ſyſtem, a rebellion

bellion and fall of angels had produced a change in their world, and its deſtruction; and that we are to date the origin of evil, and the beginning of our creation, from the ruins of the angelical ſtate.

This opinion is harmleſs, if not uſeful, kept within bounds, to raiſe in us an entire dependence on Divine Providence, with admiration of his mercy, wiſdom and power, in bringing good out of evil.

Neither is the opinion the baſeleſs fabrick of a viſion; it is grounded on ſome hints by tradition among the Gentiles, in the Scriptures and the Fathers.

The firſt hint given by Moſes, is when he ſays, the earth was at firſt ſhapeleſs and void, and the heaven, darkneſs.

Let it be aſked, whence came matter in this ſtate of diſorder and uſeleſsneſs? Did God firſt produce the rude materials, and then range them into order, beauty and utility? This is unbecoming Almightineſs. It is the employment of wicked beings to produce confuſion, and turn good into evil; but the wiſdom, power and mercy of the good Being are manifeſted in bringing

light out of darkneſs, and regularity out of confuſion.

Moſes hints again, and St. Peter, (2d Ep. ii. 4.) and St. Jude affirm poſitively, that ſome "Angels kept not their firſt eſtate." "The Serpent, ſays Moſes, was more ſubtle than any other creature of the field which God had made."

Here figurative ſpeech, if not common ſenſe, muſt tell us, that by a ſerpent ſpeaking, reaſoning and ſeducing, is meant ſome ſuperior inviſible Being, which works upon the imagination and vital parts, by wiles, noxious inſinuations and qualities, ſecretly and imperceptibly; deſcribed, not only by Moſes, but by all the poets of Greece and Rome; and was therefore worſhipped by the idolatrous nations blindly, to court his favour, and even by the Manicheans, a chriſtan hereſy.

Had Moſes ſaid in the form of a ſimile, as the viſible, natural ſerpent is more ſubtle and miſchievous by its poiſon than any other creature, ſo is there an inviſible and ſpiritual Being, which is, and doth evil, his words would have been plain and literal;

literal; but this is not the ſtyle of the Hebrew ſcriptures, which, inſtead of uſing the compariſons *as* and *ſo*, calls the thing ſign fied, and that which ſignifies, by the ſame name: ſo Chriſt ſays to the Scribes and Phariſees, "Ye ſerpents! ye generation of vipers!" And Milton makes Adam ſay to Eve, "Out thou ſerpent"—But were theſe real ſerpents?

This inviſible, evil Being, is the author of lies and ſeduction from the beginning; the deceiver and worker of evil in the field of God, likened ſometimes to a lion, that goes about ſeeking whom he may devour—ſometimes to a ſerpent, that kills by poiſon—to a dragon, that gorges by the mouth—to one that lays ſnares, and takes captive—but in general he is called, the Evil Spirit, a Calumniator, or falſe Accuſer, Satan, and the Devil; whom we are commanded to reſiſt ſtedfaſtly, in the faith of him, who hath redeemed us, with an aſſurance of conqueſt and reward in the ſtruggle.

Raphael tells Adam, V. 541.

——Some are fallen, to diſobedience fallen,
And ſo from heaven to deepeſt hell——

and 658, ſays, the occaſion of their fall was diſobedience to the Son of God; that Satan,

——fraught
With envy againſt the Son of God, that day
Honoured by his great Father, could not bear
Through pride that ſight——

When God proclaims to the heavenly Hoſt, 604.

My only Son, your head I him appoint;
——to him ſhall bow
All knees in heaven, and ſhall confeſs him Lord,

Milton, doubtleſs, had his eye upon Heb. i. 6. "When he bringeth the firſt begotten into the world, he ſaith, Let all the Angels of God worſhip him."

If this doctrine on the origin of evil, begun by Satan in the angelic eſtate, and afterwards by him introduced here on earth, be true, then the firſt article in the creed of modern and ancient Deiſts is falſe, "Whatever is, is right"—In other words,

words, " All things continue as they were from the beginning of the creation."

This poſition not only encourages indolence, indifference, and a free indulgence of the paſſions and appetites, not worſe than created, but contradicts the evidence of our ſenſes, and the opinions of wiſe men, both ancient and modern.

Common ſenſe and experience tells you, things could not be at the firſt diſordered as they lie in the *ſtrata* of the earth, where bodies marine are mixed abundantly with terrene, lighter bodies under heavier, contrary to the laws of gravity; and bodies, ſuch as leaves, wood, bones of animals, &c. which could not be in the original formation and ſettlement of the terraqueous globe, becauſe they did not exiſt, till after the dry land appeared from out of the waters.

Ovid tells you, that in the ſecond, which he calls the ſilver age, the *ver æternum* was diverſified by the four ſeaſons, and that the atmoſphere was rendered ſevere and unhealthy by the extremes of heat, cold, winds, thunder—owing to ſome

change in the poſition of the ſun, or inclination of the earth's axis; which had been more than hinted by Moſes, Gen. viii. 22. after the flood, "While the earth remaineth, ſeed time, and cold, and heat, and ſummer, and winter, and day and night, ſhall not ceaſe."

Obſerve the form of expreſſion different here from that in Gen. i. 5. "There was evening, and there was morning, one day, the ſecond, third, fourth, fifth, ſixth day"—which is deſcriptive of equal time under the Equator, but day and night, of inequality, between the ſolſtitial points and at the Poles, unknown to the Antediluvians.

Abbé Pluche, in his Hiſt. of the Heavens, vol. I. 7. makes ſome curious obſervations on this ſubject, ſimilar to thoſe of Milton, IX. 651. on the changes, which took place after the fall, in the liveleſs, vegetative, animal and moral world.

——————————The ſun
Had firſt his precept ſo to move, ſo ſhine,
As might affect the earth with cold and heat
Scarce tolerable, and from the north to call

Decripit

Decripit winter, from the ſouth to bring
Solſtitial ſummers heat———————

Some ſay, he bid his angels turn aſcance
The poles of earth twice ten degrees and more
From the ſun's axle———————

———————Some ſay the ſun
Was bid turn Reines from the Equinoctial rode.

So falſe then and erroneous is the poſition, "Whatever is, is right," maintained by infidels, and which drops ſometimes unawares from the mouth of thoſe, who profeſs to believe, that on the contrary nothing now is right, as it was at firſt, from the beginning of the creation, either in the heavens, in the earth, in animals, or rationals, as Milton goes on to deſcribe.

The original ſyſtem is changed from right to wrong by the perverſion and introduction of evil and ſin; which we are taught and bid to oppoſe and rectify, as much as poſſible, by new laws, and by a new plan of cultivation, natural and mental, under the covenant of Grace; which they who will not believe and accept with the underſtanding and heart, muſt take the conſequences, terrible to unbelievers,

ſhould

ſhould they prove true, and harmleſs to believers, ſhould they not: conſider the hazard ye riſk, who are ſkilled in calculation of chances.

Milton's devils throughout Paradiſe Loſt, are repreſentatives and characters of evil, profane and wicked men, worſe than devils, who, it is ſaid, believe and tremble; whereas men glory in Atheiſm and infidelity in all its ugly ſhapes, blaſpheme deliberately, and are not afraid to ſpeak evil of dignities.

There be ſome, whoſe very profeſſion is to grow rich in a few years, honeſtly if they can, if not, any how, by knavery, deception, lying, tricking—or by oppreſſion, plunder and murder—and accommodation, neceſſity, ſelf defence, and ſelf importance are the pleas of all for pride, inſolence, covetouſneſs, ingratitude, impenitence, deſperation and ſuicide.

The Iliad diſplays the ſingle paſſion of anger in all its ſhapes; and the Æneid, the virtue of courage; but in Paradiſe Loſt, evil in general ſpeaks and works variouſly through the whole poem.

In

In Satan is ſeen complicated evil, but uppermoſt of all is beheld ſelf confidence and vain glory; in Moloc, cruelty and homicide; in Aſtoreth, cupidity and uncleanneſs; in Mammon, avarice; in Belial, falſhood and hypocriſy; in Beelzebub, deſperate malice by a renewal of the war, with a propoſal for ſome new enterpriſe in ſearch and ruin of the new creation; which is at laſt undertaken ſolely by Satan.

Theſe are ſo many likeneſſes of vices and crimes, with different ſhades of evil, rendered more conſpicuous and odious by the oppoſite pictures of goodneſs diſplayed in the Deity, in the holy Angels, and in the created innocence of the human pair, VI. 671. V. 224 and 28.

In Adam, IX. 720. every guilty perſon, under conviction of ſin and unconverted, and in Eve, 1000, may feel the turbulency of their own heart and conſcience, and again in Adam, every penitent may feel the placidneſs and conſolation of faith, hope and aſſurance of pardon, built on the promiſes of God, deſcribed from the

1030th

1030th line of the ninth book on to the end, and through the whole of the two laſt books.

That it was Milton's intent and deſign to deſcribe particular and great vices in men under the perſons of evil ſpirits, he himſelf ſignifies to the reader at the end of each ſpeech, remarkably of Beelzebub, II. 378.

——————Thus Beelzebub
Pleaded his deviliſh counſel, firſt deviſed
By Satan, and in part propoſed: for whence,
But from the author of all ill could ſpring
So deep a malice——————

Again, IV. 393. on Satan's ſoliloquy at ſight of the human pair, one while relenting, and another reſolving their ruin,

So ſpake the Fiend, and with neceſſity
The Tyrant's plea, excuſed his deviliſh deeds.

In Book II. 565. on ſome of the evil ſpirits retiring by themſelves, while Satan went on his expedition in ſearch of the new world, and reaſoning upon the abſtract points of foreknowledge, will and fate,

fate, fixed fate, free will and foreknowledge abſolute, he ridicules the folly and uſeleſs diſputes of ſpeculating men, with this ſharp remark,

Vain wiſdom all, and falſe philoſophy!

Thus Milton in his reflexions explains the modifications of evil in the infernal ſpirits, to be the vices and high miſdemeanours of wicked men; which however he needed not to have done, becauſe every reader of taſte and diſcernment knows, or ſhould know, that the Legiſlator reſtrains by laws, and the Philoſopher teaches by precepts, but the Hiſtorian and Poet by deſcriptions and examples.

Homer, Il. XVI. finely marks the ſelf confident character of Patroclus requeſting Achilles to grant him the uſe of his arms, and foretells his death. "Thus ſpake Patroclus, and with warm intreaty inſiſted on the grant. Vain heedleſs youth! who aſks for death, and pleads his own deſtruction."

In the inflexible deſperation and ſelf torments of the evil ſpirits, Milton de-

ſcribes the preſent uneaſineſs and final puniſhments of impenitent ſinners, and in the cloſing ſcenes of Adam and Eve, he ſets before the eyes of every reader the compoſure of mind and happy ſtate of thoſe, who repent, believe, and obey the goſpel in ſimplicity and ſincerity, as Adam ſays to Michael, XII. 1452.

Henceforth I learn, that to obey is beſt,
And love with fear the only God, to walk
As in his preſence, ever to obſerve
His providence, and on him ſole depend,
Merciful over all his works, with good
Still overcoming evil, and by ſmall
Accompliſhing great things, by things deemed weak
Subverting worldly ſtrong, and worldly wiſe
By ſimply meek; that ſuffering for truth's ſake
Is fortitude to higheſt victory,
And to the faithful, death the gate of life:
Taught this by his example whom I now
Acknowledge my Redeemer ever bleſt.

Thus Milton concludes with a confeſſion of his belief, reducing ſcience to its proper ſize, from theory to practice, and placing religious and moral duties upon a laſting foundation, that of implicit obedience to the plain commands of God in

in written Revelation, not upon variable opinions, fancies, imaginary inſpirations, and ſelf gratifications; in which he that aimeth at increaſe of knowledge, oftentimes increaſeth perplexities and ſorrow.

ORATORY.

ORATORY.

IN treating upon Oratory we ſhall purſue the ſame diviſion of Requiſites, Ornaments and Graces, as we did in Muſick.

The Requiſites are the knowledge of Grammar and Languages, the practice of writing upon Theſes, an Acquaintance with Rhetoric and ſome good Writers, ancient and modern; theſe as taught in ſchools the Reader being ſuppoſed to come furniſhed with, we ſhall not go into, but confine our obſervations to compoſition,

and the art of juſt ſpeaking and good delivery.

If the view of ſimple ſounds and letters in language be ſurpriſing and entertaining, much more ſo is the conſideration of that variety, in which the few ſimple ſounds of ſpeech are formed into words, and theſe again into ſentences ſuitable to every ſubject in nature.

From this ſuitableneſs of language to every ſubject in nature ariſeth the propriety of ſtyle, divided into the plain or familiar, the elegant or middle, and the ſublime.

The ſublime is introduced on certain occaſions only, to add dignity, and to attract admiration.

For, as Longinus ſays, "The ſkill and excellency of a compoſition can be diſcerned only by a view of the whole, whereas the ſublime, when properly applied, like lightning ſtrikes in a ſingle paſſage," or is beheld with aſtoniſhment like a blazing comet, which appears but ſeldom in the ſyſtem.

It

It was this, which made Longinus admire Moſes in the firſt chapter of Geneſis, where he introduces the Creator ſpeaking in his own perſon, and commanding, "Let there be light"—

By the plain and familiar ſtyle we muſt take care not to underſtand that which is low and vulgar.

For there is a familiarity and freedom, which know how to preſerve a becoming diſtance, and there is a plainneſs, which is eaſy, neat and agreeable.

In colloquial language, or common converſation, there will often occur, eſpecially among the illiterate, thoughts, expreſſions and phraſes, which are apt to excite mean and offenſive ideas: in written language therefore, which is ſelected and poliſhed, and in ſtudied compoſition, theſe ſhould be exchanged for others, that are more raiſed and pure.

No writer perhaps, is ſo much to be admired for this management as Dr. Johnſon: he turns tin into ſilver, and ſilver into gold.

The perfection of ſtyle then, and of general uſe, either in poetry, oratory or hiſtory, is the plain and middle.

The plain like dreſs appears in every part, the middle or elegant ſhould be ſeen here and there only, as occaſions offer, put on like ornaments and graces.

From the foregoing deſcription may be given this ſhort definition of ſtyle, that it is the art of expreſſing our thoughts and things in proper words, properly diſpoſed.

For a proper diſpoſition of words as well as choice, ought undoubtedly to be much attended to in all writings, though not to that degree of refinement by rules preſcribed in Greek and Latin writers, and obſerved by moſt of their authors, who in the modulation and harmony of their periods ſeem oftentimes to pay more regard to the ear than to nature and the judgement, that is to ſay, interrupt the depending parts of ſpeech, and throw them ſo diſtant from the governing, ſo much out of the natural order, that it muſt have been difficult, even for a native, immediately

ately to ſee the ſenſe; and ſtill more difficult for us, who are obliged to read ſome ſentences two or three times over in order to underſtand them.

An overſtudiouſneſs in the arrangement of words is apt to deſtroy one great excellency in writing, which is perſpicuity, nay, ſo great an excellence is this, that if it be wanting, all other excellencies muſt ſtand for nothing, and a careleſſneſs of arrangement gives diſguſt.

By the natural order of ſpeech it muſt not be underſtood, that the nominative caſe ſhould always ſtand before the verb, the accuſative next, then the dative or ablative, the adjective or participle before the ſubſtantive, and the relative next to the antecedent. For the natural order of ſpeech may with equal perſpicuity, and with more delight, be preſerved, if the arrangement be ſomewhat reverſed; as in this ſentence, "In the order and ſtructure of words the judgement ought equally, if not more, to be conſulted than the ear," inſtead of this ſtructure, the judgment ought to be conſulted equally, if not more

than the ear, in the order and ſtructure of words: "Great is God and great is his power," inſtead of, God is great and his power is great. "The tree, of which I commanded thee not to eat, of it haſt thou eaten?" This is the ſtructure in the original, more agreeable to the ear, and not leſs perſpicuous to the judgement, than, "Haſt thou eaten of the tree, whereof I commanded thee, that thou ſhouldeſt not eat?" So again, "The good ſhall we receive at the hand of God, and the evil ſhall we not receive?" inſtead of, ſhall we receive good at the hand of God, and ſhall we not receive evil?

There is a general plainneſs and perſpicuity of ſtyle, with an occaſional elegance and grandeur by the uſe of metaphors, allegories, perſonifications, and introduction of perſons, throughout the originals of the Old and New Teſtament, which is not found in the writings of Athens and Rome, to be diſcovered and imitated by every reader of the leaſt taſte and underſtanding: to enumerate and expatiate upon

theſe

theſe beauties, would be to tranſcribe what might make a volume.

The Greek and Latin writers, however, eſpecially Cæſar and Tully, have in general a very happy and peculiar method of forming long periods, at leaſt with delight to the eye and the ear, if not always with intuitive clearneſs to the underſtanding, by encloſing, or if I may ſay in a literal ſenſe, by *concluding*, the dependent parts of ſpeech, and the connected and intermediate ſentences, which come in as a kind of parentheſis, within the nominative caſe, participle or principal verb; which periods, though they cannot perhaps in their ſmooth order and roundneſs be always ſtrictly copied in our language, yet may they often be imitated with much greater ſucceſs than many moderns ſeem to be aware of, and were induſtriouſly and happily imitated by ſome of our early writers, ſuch as Hooker and Aſcham, and by the moderns, Lord Clarendon and Biſhop Sherlock, not forgetting Dr. Johnſon.

The better to illuſtrate this matter, it may be of uſe to ſelect ſome ſentences

from ſome admired authors; Middleton for inſtance, who is oftentimes ſparing in real neatneſs, and very prodigal in ſeeming elegance.

" St. Paul (Reflect. on the diſpute between Peter and Paul, p. 20.) acquaints Timothy, that he had left Trophimus behind him ſick, on his journey towards Rome, at a time when"—better thus, that on his journey towards Rome he had left Trophimus behind him ſick at a time, when—— " I can give him ſuch light into the origin of it, as will make him proud of it probably for the future, from a ſtory that I have obſerved in St. Jerom, which ſhews it to be grounded on a miracle."—(Pref. Diſ. to Let. from Rome.)

This is an exceeding ill conſtructed ſentence, and it is difficult to know how to mend it; perhaps it would ſtand clearer thus—I can give him ſuch light into the origin of it, from a ſtory that I have obſerved in St. Jerom, as will probably make him proud of it for the future; ſince the ſtory ſhews it to be grounded on a miracle.

" To be the moſt deciſive proofs, that

can

can be given of the truth of any religion." Here the words "that can be given" ſtand in the way of the genitive caſe "of the truth," governed of "proofs;" the ſtructure would be eaſier and more natural thus, To be the moſt deciſive proofs of the truth of any religion, that can be given; though the ſentence is not various and neat even then, becauſe of the double genitive caſe: ſuppoſe it were thus, To be the moſt deciſive proofs of true religion, that can be given.

This alteration perhaps would not only improve the flow of the period, but its ſentiment too. For though there be, that are called religions, yet to us there is but one true religion, as there is but one God, the Father, of whom are all things, and we in him; and one Lord Jeſus Chriſt, and we by him.

Once more, "They have alſo many churches and public monuments erected in teſtimony of ſuch miracles, viz. of Saints and Angels, fighting for them in their battles, which though always as ridiculous"—

Here

Here not to take notice, how careleſsly the genitive caſe " of Saints" is interrupted, and its governing word " monuments" referred to by *viz.* a vile and obſcure abbreviation of the Latin *videlicet*, inſtead of which it is always better to uſe the real and plain Engliſh word *namely*, let it be aſked, what is the antecedent to the relative " which," battles or miracles? If miracles, as may be ſuppoſed, the parts of ſpeech might be placed more natural and perſpicuous thus, They have alſo many churches and monuments of Saints and Angels fighting viſibly for them in their battles, erected in teſtimony of ſuch miracles, which though—

Many more ill conſtructed ſentences might be produced from Middleton and other writers of reputation, were theſe not more than ſufficient to explain, what is meant by words placed out of the natural order of ſpeech; which is the caſe, where there is ſuch an interruption and wide ſeparation of relative words as may obſcure the meaning, or keep the mind and judgement too long in ſuſpenſe.

The

The firſt and beſt purpoſe in writing is inſtruction; but this is fruſtrated, unleſs what is written is natural, and readily underſtood.

The great beauty in ſtyle, therefore, to which every other muſt bend and pay obedience, is perſpicuity; without it the ſublime will be bombaſt, and figurative ſpeech mere flouriſh, as Horace ſays, *nugæ canoræ.*

For the ſublime, owing as much, if not more, to the caſt of thoughts and manner than to the diction itſelf, may be expreſſed in very ſimple and plain words, as inſtanced by Longinus in Alexander's anſwer to Parmenio, who ſaid, " I would accept Darius's propoſal, if I were Alexander;" and ſo would I, replied Alexander, " if I were Parmenio;" or this of the Jewiſh Legiſlator, " Let there be light," ſpoken by the Creator in his own perſon; for the words following, " and there was light," are related by the hiſtorian without any ſublimity.

Many of the moderns ſeem either to be ignorant of this beautiful ſimplicity, or are carried away unawares by the glare and

falſe imitation of real beauties; with whom ſhewy and ſtudied language paſſeth for grandeur, and a profuſion of metaphors, one upon the back of another, for elegance.

In this manner Middleton flouriſhes away in his examination of Biſhop Sherlock's Sermons upon Prophecy.

" Inſtead of ſearching candidly for the true meaning of the text, they come provided with ſenſes, which they *ingraft* upon it; till by a practice and habit of *wreſting* the ſcriptures on all occaſions, they acquire a *dexterity* of *extracting* what doctrines they pleaſe out of it."

Here let it be aſked, what buſineſs and connexion have the following metaphors, *wreſting*, *dexterity* and *extracting*, with the firſt and leading metaphor, *ingraft?*

" I was jealous of *warping* my judgement by ſome *bias*, which his authority might be apt to *imprint*."

How can the bias of a bowl be ſaid, with any propriety and conſiſtency, to *warp*, or *imprint* ſingly, much leſs do both at the ſame time?

" This *extenſion* of it (prophecy) into the Antediluvian ages, can ſerve no other

end but to *envelope* a plain queſtion of fact in *clouds* and *myſtery*."

How can extenſion be ſaid to envelope in clouds and myſtery? The word envelope is derived at ſecond hand from the French *enveloper*, but originally from the Latin *involvo*, properly to roll one thing upon or over another, to wrap up, not to extend.

To cover or wrap up any thing in clouds and myſtery, in the plain ſenſe of obſcuring, is no ſtriking periphraſis; for take it out of the French dreſs, and all its ſeeming elegance is gone.

What occaſion have we for *invelope*, *develope*, with many other French words and phraſes ſubſtituted out of affectation in place of our own? Wrap up or *involve* is as expreſſive as invelope, more perſpicuous to our mind, and not leſs pleaſing to our ears.

Were we in want of, and our neighbours rich in, verbal ornaments, there might be ſome neceſſity for borrowing of them; but ſince the French write moſtly

as

as they ſpeak, their language may be plain and neat, but cannot be elegant, nor add any thing to the reputation of our own.

Again, " There was no occaſion to deſert that foundation, which the Apoſtles had laid, and to take *refuge in a precarious ſyſtem*, calculated rather to create ſcruples than to cure them."

Here, to ſay nothing of *calculated*, *created* and *cure*, we may venture to affirm, that to deſert a foundation is a very improper metaphor, and more improperly joined with taking refuge in a precarious ſyſtem. To deſert is an alluſion to one quitting his poſt, or to a ſoldier, his regiment; and to take refuge, to a criminal flying to an *aſylum* or place of ſafety, which is no precarious, but ſure protection.

Once more, and we have done with Dr. Middleton.

" By examining that *foundation* or firſt link of his prophetic chain, we may the better judge of its ability to ſuſtain that immenſe weight and length, which he *aſcribes* to it.

Here

Here is no *ſimplex munditiis*, no what Quintilian calls *ornamenta et lumina orationis*, but an extravagance of finery, which obſcures compoſition, put on without the leaſt taſte and diſtinction. Where is the ſenſe of placing foundation and link together, things of not the leaſt connexion and relation? A foundation may be ſaid very properly to ſuſtain, bear up, from the Latin *ſub* and *teneo*, to hold up by ſtanding under; but who ever heard of a chain ſuſtaining a *weight* and *length* by its *ability?* or of aſcribing immenſe *weight* and *length* to a chain?

Quintilian's rule for the uſe of metaphors, is to continue the ſame alluſion throughout, and not after beginning with a ſtorm to end with a conflagration. *Id imprimis eſt cuſtodiendum, ut, quo ex genere cæperis tranſlationis, hoc definas; multi enim cum initium a tempeſtate ſumpſerunt, incendio aut ruina finiunt; quæ eſt inconſequentia rerum fœdiſſima.*

Specimens of flouriſhing, high flown language might be given from ſome other modern writers; who, as thoſe cenſured by

by Longinus, (lib. VIII. 6.) are mad in the purſuit of ornaments; which indeed, if put on neatly, are very becoming and pleaſing to the eye; but if laviſhly and without taſte, diſguiſe and offend. "Therefore, ſays Longinus, we ſhould examine whatever looks ſhewy and lofty in proſe and poetry with the ſame caution, as a wiſe man doth riches and honours, whether any thing in them be intrinſically good, or the whole be mere ſhew and appearance."

It was neceſſary to ſay ſomething on ſtyle, previouſly to our going into a deſcription of oratory, which in its different parts requires a difference of ſtyle and addreſs.

Oratory will take in the moraliſt and philoſopher, the civilian and ſtateſman; or the ſtyle ſuiting the ſenate, the bar, and the pulpit.

The compoſition itſelf is named oration, ſpeech, diſcourſe, or ſermon: in which the ſpeaker muſt keep in view theſe two particulars, to inform and influence his audience, partly at the beginning of the diſcourſe,

courſe, partly in the middle, and effectually in the concluſion.

The maſters in rhetorick among the Greeks and Romans have conſidered an oration to conſiſt of three or four parts, which moſt likely they drew from Homer and Herodotus; theſe parts they call,

Principium, or *exordium*,	Προοιμιον, or προλογος.
Narratio,	Εξηγεσις.
Confirmatio,	Επιρρωσις.
Peroratio	Επιλογος.

The *principium*, *exordium*, or *proæm*, is the mere opening or introduction of the diſcourſe; *narratio* and *confirmatio* extend from its beginning through the middle; and the *peroratio* is the recapitulation of what hath been ſaid, and concluſion.

Theſe parts are dictated by nature, and are attended to very much by Cicero, as is obſervable in his orations; and though modes and cuſtoms change, and many ſpeakers of the preſent age may look upon theſe rules of rhetoricians as rigid guides and ſhackles, yet it may be of uſe for the compoſer to keep them in view and liſten

to them occaſionally, as the poet did to the lyre, in order to keep his thoughts and imagination within bounds and ſome degree of regularity.

Without ſome barriers, the compoſition will be made up of looſe, rambling, and incoherent ſentences, perhaps trite obſervations, like ſo many pretty ſhells, picked up here and there upon the ſtrand, and thrown together in confuſion.

Every painter and architect, when they have a deſign before them, begin with a drawing or ſketch, and the ſtatuary with a model; in like manner ſhould the compoſer, when he hath choſen a ſubject and taken a full view of it, firſt lay down his plan, that he may know how the more readily to diſpoſe his materials under proper heads or diviſions, the fewer the better; this will be of great advantage not only to himſelf, but alſo to his hearers.

If I might, I would adviſe the compoſer always to exert his own invention, and bring forward his own thoughts on paper, naturally as they ariſe, before he reads any thing upon the ſubject under conſideration; other-

otherwiſe the compoſition will have in it nothing of freedom and originality; afterwards, when he reviſes and corrects, he may conſult what others have ſaid.

Go, gather ſtraw, brick or ſtone, wood and mortar, yourſelf; and then you will have pleaſure in ranging the materials, and in raiſing out of them a well-regulated, uſeful and elegant edifice.

As the parts of an oration differ widely in nature from each other, ſo they demand a difference of ſtyle and manner of ſpeaking.

A diſcourſe at the bar, or in the ſenate, may open variety of ways, beſpeaking the favour and attention of the perſons preſent.

It may begin with ſome compliment to thoſe who præſide, (as Cicero's Lege Man.) with an apology, (as in pro Rabirio) with ſetting forth the occaſion of the point in debate, its nature, or with any other form ariſing from the ſpeaker's own ſituation, or that of others; as Cicero obſerves, *Principium aut ex perſonis aut ex rebus ipſis ſumitur trium rerum gratiâ, ut amicè, ut intelligenter, ut attentè audiamur:*

but from whatever occaſion the exordium may ariſe, in general it ſhould be ſhort, plain and modeſt; *principia vel non longa, vel ſæpe nulla.* Cic. de Orat.

Not but that on ſome occaſions it may be right to begin with ſpirit and fire, as Cicero breaks out upon Cataline, at ſeeing him preſent in the ſenate or upper houſe, with a ſudden rage of interrogation—*Quouſque tandem abutêre Catalina, patientia noſtra?* And afterwards to the Quirites, or lower houſe, in all the height of amplification, *Tandem aliquando, Quirites, Catalinam furentem audacia*—

The language too muſt be ſimple, plain and conciſe in the narration, which is the part for ſtating the ſubject, and ſetting forth its conſideration under one or more propoſitions, as before obſerved, the fewer and clearer the better: *narratio viriſimilis ſit, aperta, brevis.*

Neither muſt the ſpeaker riſe much in the confirmation; where he is to prove the points or heads by proper illuſtrations, apt, ſhort and plain examples; by expreſſive ſimilitudes, cogent arguments, and juſt obſer-

obſervations, backed and ſupported by authorities divine and human.

Here the ſpeaker muſt make his way to the judgment and conviction of his audience by words and matter weighty and ſignificant; in ſentences grave and unaffected; in ſhort, rather by ſtrong, good ſenſe in familiar language, than by trifling obſervations in hard words and ſtudied ornaments: *Dilucidum ſit uſitatis verbis—probabile genus eſt orationis, ſi non nimis eſt comptum atque expolitum; ſi eſt autoritas et pondus in verbis; ſi ſententiæ vel graves, vel aptæ opinionibus hominum et moribus.*

The ſubject being opened, explained, and confirmed in the firſt parts, that is to ſay, the ſpeaker, having gained the attention and convinced the judgment of his audience, muſt proceed in the *peroratio* by every moving art to complete his conqueſt over the paſſions, ſuch as, admiration, ſurpriſe, hope, joy, fear, grief, pity, anger—

To theſe ſome application may have been made in the *exordium*, but now the court muſt be wholly paid to them, and

with the greateſt ſkill and addreſs muſt they be conducted.

Now therefore the ſpeaker muſt begin to exert himſelf. Here it is, that a fine genius may diſplay itſelf in the uſe of amplification, enumeration, interrogation, metaphor, and every ornament that can render a diſcourſe entertaining, winning, ſtriking and enforcing: *Suavis eſt oratio, quæ habet admirationes, expectationes, exitus inopinatos, interpoſitos motus animorum, colloquia perſonarum, dolores, metus, lætitias, cupiditates.*

Cicero in the concluſion of his ſecond oration againſt Cataline, with great addreſs introduces Jupiter in perſon ſpeaking to Cataline, and commanding him to depart out of the city.

Thus the orator may gain the aſcendant over the audience, turn the current of their minds his own way, either like the rapid Severn with uplifted head ruſhing on impetuous, or like the ſmooth gliding Thames, gently riſing by almoſt imperceptible advances: *Erit eloquens is, qui ita dicet,*

dicet, ut probet, ut delectet, ut flectet: probare neceſſitatis; delectare, ſuavitatis; flexere victoriæ—ſed quot officia oratoris, tot ſunt genera dicendi; ſubtile in probando, modicum in delectando, vehemens in flectando.

Such is the exalted character of an orator, who, in the opinion of Cicero, ought to be a conſummate and univerſal ſcholar: *Nemo poterit eſſe omni laude cumulatus orator, niſi omnium rerum magnarum atque artium ſcientiam conſecutus.*

Thoſe who have excelled moſt in oratory among the Greeks, are Socrates, Æſchines, Iſocrates, and Demoſthenes, not forgetting Plato and Ariſtotle, as philoſophers; among the Romans, Cicero. Iſocrates is reckoned elegant in diction and the harmony of his periods; Æſchines, perſuaſive; Demoſthenes, great; and Cicero all, as Quintilian ſays, *Mihi videtur M. Tullius, cum ſe totum ad imitationem Græcorum contuliſſet, effinxiſſe vim Demoſthenis, copiam Platonis, jucunditatem Iſocratis.*

An orator, ſays Cicero, ought to be an univerſal ſcholar: *omnium rerum magnarum atque artium ſcientiam conſecutus.*

Doubtleſs the orator at the bar ought to have a profound knowledge *rerum magnarum*, a quick diſcernment of right and wrong, and an intimate acquaintance with the laws of his country, that he may be able to defend the injured, deliver the oppreſſed, and bring the criminal to puniſhment; the orator in the ſenate alſo, eſpecially of this country, ought to have a profound knowledge of the conſtitution in church and ſtate, that he may be able to ſtand up for the liberty and good of the ſubject, and for the prerogatives of the crown againſt the factions of ſelf-intereſt and republicaniſm; and laſtly, the orator in the pulpit ought to have a profound knowledge, yet not ſo much that of the civilian, nor of the ſtateſman, as of the theologiſt: his walk is not in the hall, nor the lobby, but in divine revelation. For this purpoſe he ought indiſpenſably to be well acquainted with his own language, and with Hebrew, Greek and Latin, if he would aſcend to the higheſt claſs, that he may be able to underſtand and explain the originals,

originals, and not read them merely and curſorily in a tranſlation.

If he neglect the Hebrew wilfully, perhaps with diſdain and contempt, for his puniſhment here he will drink all his days at ſhallow ſtreams, poſſibly not clear, of death, inſtead of at the pure and abundant fountain of life, and perhaps hereafter will be accountable for his neglect, diſdain and contempt, when he comes to give an account of his embaſſy and ſtewardſhip.

There have been for many years paſt, and ſtill are, in this country of happy liberty, different kinds of writers and preachers, in oppoſite extremes of compoſition and doctrines, and as ſuch may be juſtly thought in the wrong.

Some there be, who, not content humbly and comfortably to aſſume and poſtulate the exiſtence of God, an object of faith, not of ſight, with the ſcriptures, (" In the beginning God created the heavens and the earth—" " He that cometh to God muſt believe that he is, and is a rewarder of them that diligently ſeek him—") and with all ancient philoſophers, except here and

and there one carried away with his own ſingularities, are fond of ſhewing their erudition by adducing philoſophical and geometrical arguments, even to demonſtrate the being and attributes of God; arguments not eaſily and immediately comprehended by readers and a congregation of plain underſtanding, and, however pompous and ſpecious, ſerving oftentimes rather to raiſe objections and difficulties than to remove them.

Why waſte time and words to demonſtrate the being of God, which no one in a chriſtian country and congregation can be ſuppoſed to doubt of?

Thoſe, who diſbelieve the ſcriptures and their divine Author, come not to church to hear their philoſophy, doubts and reaſons, conteſted and called in queſtion with ſharp reproofs and biting reprimands, perhaps too from a young teacher juſt in orders.

A Chriſtian congregation aſſemble to confeſs God with their mouth, to pray to him, and praiſe him with heart and voice; they come to be exhorted firſt to fear and

obey

obey God implicitly, conſtantly and ſincerely, and then to hope, truſt and rejoice in him always: they come to have their minds elevated to admire the eſſential attributes of God, his wiſdom and power diſplayed in the creation, and be taught to imitate his moral attributes of juſtice, goodneſs, mercy and love, diſplayed in our preſervation and redemption; in ſhort, they come to have their Saviour Jeſus Chriſt to be evidently ſet forth before their eyes, who, while alive upon earth, was an all-perfect example of righteouſneſs, going about and doing good, was crucified to make an atonement for their ſins, is riſen from the dead, gone up into heaven, and ſending thence the Holy Spirit to ſanctify them, and to comfort them under all their tribulations.

Some preachers delight to diſplay their travels in controverſial divinity, in talking againſt ſects and parties, about opinions and forms, cowardly and ungenerouſly behind their backs, when not preſent to anſwer for themſelves, and daring not, if they were; papiſts for inſtance.

How abſurd this mode of preaching in a proteſtant aſſembly! It can ſerve no other end and purpoſe, but that of inflaming the minds of the audience, and diſcompoſing them with hatred, fiery zeal, and a ſpirit of perſecution.

Some again flouriſh on topics of moral virtues, like the ſtoics of old, to be obſerved for their own intrinſic value; or like the Epicureans, who regard them merely for their conveniency, without ſubjoining the divine motives of practiſing them in pure obedience to the poſitive commands of God, through faith in Chriſt Jeſus.

Theſe preachers, it muſt be ſaid however for ſome of them, are ingenious, various and amuſing perhaps; they expatiate learnedly and elegantly on different ſubjects: while the other kind, on the contrary, are ever harping on the ſame ſtring, a ſet of monotoniſts, or though they take different texts, oftentimes oddly and whimſically to make their audience ſtare with ſurpriſe, how they will explain them, yet they conſtantly terminate in one key, that of abſolute election, faith and

imputed

imputed righteouſneſs, as alone ſufficient for all tranſgreſſions in the preſent life, and expectations of the future.

Let it be obſerved to them, that imputed righteouſneſs, without perſonal holineſs, is ſimilar to imputed riches, honours or wiſdom, without poſſeſſion.

Theſe preachers ſeldom mention good works, and certainly ſuch are all moral virtues in the eyes of Jews, Turks and Infidels, unleſs it be with contempt; nor do they ever preſs upon their audience the ſteady practice of ſocial, civil and moral habits, by which we are to live as men in ſociety, and by which, as Chriſtians, we are to make our calling and election ſure.

They appear indeed to be in earneſt, and profeſs to preach the goſpel freely; but then they outrage nature, they overact their part, are furious and full of agitation, without good modulation of voice, and without gracefulneſs of perſon, attitude, or action; not to mention their uſe of unknown words, abject thoughts, phraſes and ſimilitudes, together with ſome very ſingular

ſingular particulars, and even offenſive to perſons of the leaſt erudition and taſte.

A method of preaching therefore, the middle between theſe extremes, would perhaps be the beſt, the moſt inſtructive to the illiterate part of the congregation, and the moſt agreeable to the learned: thus, "All might learn, and all be comforted."

The Art of just Speaking and good Delivery.

The art, next to writing, is that of ſpeaking, well.

Juſt and proper ſpeaking, which the Latins name *pronunciatio*, is of ſuch importance, that no one can neglect it, without depriving oratory of its main power.

A good delivery will ſet off even an indifferent compoſition. For the greateſt part of an audience are ſtruck, not ſo much with what is ſaid, as with the manner of ſaying it; which manner may again be conſidered to be that which is requiſite, ornamental and graceful.

The

The requiſites for ſpeaking well in public, either at the bar, in the ſenate, or in the pulpit, without which any one ought even to be aſhamed to ſpeak, are diſtinctneſs in pronunciation, audibleneſs of voice, and propriety with reſpect to quantity, ſtops and emphaſis.

The firſt requiſite of juſt ſpeaking, diſtinctneſs in pronunciation, will be preſerved, when there is no defect in the organs of ſpeech, nor any miſapplication of them; but where to each vowel and conſonant is given their due and natural power, free of all affectation, hurry and drawling.

If the organs of ſpeech be defective, which indeed happily is ſeldom the caſe from nature, it is perhaps not in the power of art to rectify them; but their miſapplication, which very often is the caſe, may by care and attention always be rectified.

The moſt remarkable miſapplications in the organs of ſpeech are what we commonly call ſtuttering and liſping, both committed in the wrong uſe of the conſonants.

Stutter-

Stuttering is owing to a retention of the tongue too long in its poſition to the teeth, palate and throat, at the beginning of a word, for inſtance, in the words *tree*, *love*, *good*.

Here the tongue is confined to the teeth too long in the utterance of *t* in tree, to the palate, of *l* in love, and to the throat, of *g* in good.

The way then to correct theſe *hæſitationes linguæ*, is to remove the tongue quick in the pronunciation of words beginning with a conſonant.

To break off this ill habit, which parents ought carefully to prevent in children, the beſt method perhaps would be to ſelect a number of monoſyllables beginning with a conſonant, without any connection of ſenſe, and teach the perſon to pronounce them with the utmoſt rapidity.

Liſping is a fault incident chiefly to children, and may eaſily be prevented and corrected, it being nothing elſe than the improper uſe of the aſpirate *th*, by putting the tip of the tongue out beyond the teeth;

teeth; thus inſtead of *Sir*, a child is apt to ſay *Thir*.

I ſhould ſuppoſe the Italians and French are never liable to this imperfection, they having not the uſe of this ſound in their alphabets, and find for that reaſon an almoſt inſurmountable difficulty to pronounce it in our language.

They might eaſily acquire this ſound, or rather a ſoft aſpirate, as in the word *ſtrength*, and hard, as in *this*, *the*, *them*, *that*, by extending the tip of the tongue a little beyond the teeth, and making a ſoft breathing at the ſame time, in *ſtrength*, *length*, and giving a ſound in *the*, *this*, *them*, *that*.

Affectation, which injures diſtinctneſs and manly pronunciation, is a fault ariſing from an improper change of open and long vowels into the narrow and ſhort, or ſounding them not at all, and by dropping ſome of the conſonants in a word, or articulating them very ſoft, and with imaginary politeneſs.

This unmanly way of ſpeaking ought never to enter the bar, the ſenate, or the

church, as Quintilian adviſes, *Sit in primis lectio virilis, et cum ſuavitate gravis.*

Another cauſe of indiſtinctneſs in pronunciation is a haſty, ſhort, quick, *chopping* way of reading and ſpeaking, which very many, without ſhame, good ſenſe and devotion, bring with them from ſchool into the church.

This muſt be corrected by ſpeaking and reading with more deliberation and gravity; though caution ſhould ſtep in to prevent falling into the other extreme of a lifeleſs or drawling pronunciation.

The ſecond requiſite of juſt ſpeaking is audibleneſs of voice, the ſpeaker being neither too ſoft, nor too loud, but ſuiting his voice to the greatneſs or ſmallneſs of the place and audience.

The voice ought not to be too low, becauſe then what is ſaid is heard not at all by thoſe at a diſtance, and not readily even by thoſe that are near; nor ought it to be too loud, becauſe it is then apt to produce confuſedneſs of ſound, and a diſagreeable ſenſation in the ears of the audience, as well

well as inconvenience to the ſpeaker himſelf.

With reſpect to ſpeaking low, one fault committed by many ſpeakers ſhould be carefully avoided, that of a too ſudden fall of the voice in the concluſion of a ſentence, ſomewhat like tumbling from a precipice into a pit; the period ought always to be audible by a gradual deſcent of the voice, becauſe it is a completion of the ſenſe.

Again, with reſpect to ſpeaking loud, a ſudden exaltation and extenſion of the voice, the ſtage-rant and pulpit-bawl, ought no leſs carefully to be avoided in ſpeaking than in ſinging: here recollect what was ſaid on the *meſſa* and *ſoſtenuto di voce*.

A third requiſite is a due regard to quantity.

It is not often, that any groſs miſtakes are committed in this article by public ſpeakers, who obſerve the length and ſhortneſs of ſyllables according to cuſtomary pronunciation with tolerable exactneſs; yet there are ſome words in which they diſagree, and may be ſuffered to diſagree,

as they are in more eſſential things, doctrines and duties.

To regulate pronunciation, Dr. Johnſon, in his Dictionary, has accented all words of two, three, or four ſyllables, uſed in common ſpeech; and it were to be wiſhed, that ſome lexicographer would fix the quantity of the proper names of men and places in the Bible, that they might be read in the congregation with ſome degree of *propriety* and *uniformity*; an index of which names might be placed at the end of Bibles to be conſulted.

The laſt requiſites, and of moſt importance, are ſtops and emphaſis, by which the ſpeaker is to convey ſenſe and force: for whoever in theſe particulars is a good reader and ſpeaker, will be a good interpreter and impreſſer of the ſenſe forcibly upon the hearer.

A ſtop is a pauſe, or ceſſation of ſound, in a certain time, not merely and perhaps improperly for the ſake of ſolemnity and taking breath, but to expreſs a ſeparation in the parts of ſpeech, and to point out their

their dependence, to the eye as well as to the ear.

As the following remarks are intended principally for the deſk and pulpit, that is, for the reader of prayers, the leſſons, and the preacher, the indevout and unſerious reader will excuſe it, if now and then are preſented *unexpectedly* to his eyes, parts of the liturgy, or paſſages from the Bible.

A juſt obſervation of ſtops will illuſtrate the ſenſe, but an improper uſe will obſcure it, either in ſpeaking, ſinging or writing; but here again unfortunately, wiſe men are not agreed in the method of punctuation, inſomuch that few writers and ſpeakers are found exactly alike, though ſome are more eccentrical than others. To give a few examples:—"Jeſus ſaid, Verily I ſay unto you, that ye which have followed me in the regeneration when the Son of man ſhall ſit upon the throne of his glory, ye ſhall ſit upon twelve thrones." Matth. xix. 28. In this ſentence there will be a wide difference of ſenſe, either as a ſtop is made after *followed me*, or after *regeneration*; and the queſtion may be, which

is the true? With humble ſubmiſſion I ſay, after followed me, and not after regeneration, as in the tranſlation.

In the original, one ſtop is very properly put after followed me, and another after regeneration, of which, *when the Son of man ſhall ſit on the throne of his glory*, is inſerted as an explanatory parentheſis, and to ſhew that regeneration is connected with *ye ſhall ſit*, and not with *followed*.

Again, "from the Gentiles, to whom I ſend thee to open their eyes."—Acts xxvi. 17, 18.

Here the infinitive *to open*, is in the original and tranſlation ſeparated improperly from *I ſend*, by a comma, and by being thrown into another verſe: hence inattentive readers are led to ſtop abſurdly at *I ſend thee*, and to ſink their voice as if the ſenſe were finiſhed; ſo they do alſo in the exhortation of the Common Prayer, after "when we aſſemble and meet together—" To do what? The infinitives immediately following declare what, namely, "to render thanks, to hear his moſt holy word, to ſet forth his praiſe, and to aſk thoſe

thoſe things which are requiſite and neceſſary, as well for the body as the ſoul."

Once more, "Favourably, with mercy, hear our prayers;" ſo ought this ſentence to be read, with a *cæſura*, of a ſhorter time than that of a comma, ſeparating with a gentle breathing, as it were, without a ſound, *favourably* from *mercy*, which is added in the nature of another adverb, for the purpoſe of amplification; as if it had been ſaid, "favourably hear our prayers, with mercy hear our prayers." In like manner ought this ſentence in the *Te Deum* to be read, compoſed, played, and ſung, "And we worſhip thy name ever, world without end!"

Here *world without end* is a moſt beautiful amplification, which expands the imagination and enlarges the heart with moſt rapturous devotion and admiration, eſpecially if produced by the whole band in Handel's *Dettingen Te Deum*.

To criticiſe upon all the miſ-pointings in the Common Prayer, Bible, and other books, would be endleſs; which miſpointings, without great care and atten-

tion, will ſubject the reader to continual miſtakes and groſs abſurdities, highly offenſive to judicious ears.

Indeed the method of ſtopping will be found very abſurd in moſt writings, if we may judge of it by this definition, "A ſtop is a pauſe in a certain time, not for the ſake of taking breath, but to ſeparate the parts of ſpeech, to divide ſentences, and at the ſame time point out their relation and connexion.

The marks of ſtopping, with us, are four, called comma, ſemicolon; colon: period. which would ſerve ſufficiently for common and plain purpoſes, provided they were always judiciouſly applied: to aſſiſt and direct their application, therefore, I would offer the following remarks.

The comma is a ſhort reſt in a ſentence itſelf, made uſe of to point off participles, words in appoſition, a relative from the antecedent, and conjunctive particles, when words are not immediately in conjunction, but ſtanding at ſome diſtance; alſo the nominative caſe, when ſeparated from the verb by the intervention of a relative before,

before, or governed of another verb, and many other occaſions; of which it may be neceſſary to exemplify only the two laſt.

" Man that is born of a woman hath but a ſhort time to live, and is full of miſery. He cometh up and is cut down like a flower—he fleeth as it were a ſhadow and never continueth in one ſtay:"—Bur. Service.

Here in the firſt ſentence the nominative *man* is parted from the verb *hath* by the ſentence *that is born of a woman* intervening, and the conjunction *and* coupleth not immediately between *live* and *is*; as alſo in the ſecond and laſt ſentence, *cometh up and is cut down, and never continueth*—Let the two ſentences then, or rather one period or compound ſentence, conſiſting of ſix ſentences, be ſtopped thus—Man, that is born of a woman, hath but a ſhort time to live, and is full of miſery: he cometh up, and is cut down, like a flower; he fleeth as it were a ſhadow, and never continueth in one ſtay.

" Our Father which art in heaven hallowed be thy name thy kingdom come thy

thy will be done in earth as it is in heaven"——The common practice is to ſtop with a fall of the voice at *name*; but this is wrong, as will appear from the following obſervations.

This former part of the Lord's Prayer ſtands in the original of Luke xi. 2. in one verſe, making one period, and is ſtopped with more propriety than in Mat. vi. 9. in two verſes, and in our Liturgy.

In the Greek of Luke it is thus pointed, doubtleſs agreeably to the ſenſe.

Our Father which art in heaven, hallowed be thy name, thy kingdom come, thy will be done, in earth as it is in heaven—that is to ſay, hallowed be thy name in or on earth, thy kingdom come on earth, thy will be done on earth, as it is in heaven——This prayer is a great curioſity of compoſition; for, properly ſpeaking, it forms, the whole of it, but one important period.

Some preachers make it a practice to ſtop the time of a comma, and often longer, after every two or three words, even though the ſenſe may require no pauſe;

pauſe; by which ill habits they delay words in immediate connexion, and ſubject themſelves to the cenſure of being drawling ſleepers and tireſome ſpeakers: ſome on the contrary, read on till they are out of breath, and are forced to ſtop improperly, declaring themſelves both of them to be void of good underſtanding and ſound faith.

The ſemicolon and colon are longer reſts, implying that the thought is not wholly finiſhed, but is carried on with ſome variety in new ſentences; that ſome inference is made, or ſome reaſon aſſigned ——, as in the forecited explication of the Lord's Prayer, and of the noble period in the burial ſervice.

The period is a full ſtop at finiſhing the whole thought.

The proper uſe of theſe ſtops may anſwer, as obſerved above, all plain and common purpoſes, but to add elegance to them, muſt be ſuperinduced the *cæſura*, as deſcribed p. 31.

Emphaſis (εμφασις from φαινω, to place any thing in ſight, or make it manifeſt) is

is a ſtreſs on a long ſyllable, or on ſome emphatic word in a ſentence, to diſtinguiſh it from other words, which are unemphatic.

Many are apt to give too ſtrong a force, a kind of laſh, or ſtroke upon ſyllables and words, which it is even painful to hear.

In a ſentence are always one or more words, that require emphaſis and ſtay, while others are to be run off lightly and ſpeedily, reſembling *forte* and *piano* in muſick.

To make many obſervations on emphaſis would be tedious, and, one would think, unneceſſary; yet ſome remarks are requiſite: for ſo extremely abſurd are many in this particular, laying a ſtreſs upon words they ought not, that they may be ſaid to place an emphaſis upon every word, or ſyllable; nay even on the very letters.

I have obſerved ſome to be guilty of this fault on the letter *s*, chiefly when final; which is a kind of hiſſing, or ſerpentine ſound particularly diſagreeable to the ear, and too often occurs in the Engliſh language, as doth alſo the letter *r*, which the Italians,

Italians, for what reaſon I know not, are fond of ſounding forcibly: Theſe however the ear certainly requires that they ſhould be touched eaſily and lightly as poſſible, as well as all unemphatical words, ſuch as,

Firſt, The articles *the*, *a*, *an*; prepoſitions; the adverbs, *not*, *neither*, *nor*, *or*, *ſo*, *that*; the verbs, *have*, *do*, *may*, *can*, *is*, *would*, *could*, *ſhould*, when auxiliary only.

Second, *Now*, *then*, when adverbs of time, as, "When did you come? juſt *now*, *now* and *then*, are emphatical; but not, when uſed as particles cauſal or illative, ſomething like *igitur* in Latin, as, "Now then we are embaſſadors of Chriſt"—

Both, when a numeral adjective, as *both* of us, is long and emphatic; but not when uſed as a couplative with *and* like *et et*, or *que que* in Latin, as, *noctesque dieſque*, both night and day, "both now and ever vouchſafe to hear us, O Chriſt"—"They went down both into the water, both Philip and the Eunuch"—Acts viii. 38.

This latter uſe of *both* is very frequent in the Bible and Common Prayer; and it ought

ought to be pronounced light and ſhort as poſſible, as if written, *buth*, with *u* very ſhort.

In the ſecond collect for evening prayer, "that both our hearts may be ſet to obey thy commandments, and alſo that by thee we being defended from the fear of our enemies, may paſs our time in reſt and quietneſs, through the merits of Jeſus Chriſt our Saviour;" to hear *both* read long, as it generally is abſurdly, like a numeral adjective, confuſeth a hearer devout and attentive, by bringing to his imagination the idea of two hearts in man inſtead of one.

There, when an adverb of place, as, there in the corner, here and there, is emphatical; but not when uſed, as it frequently and peculiarly is, both in writing and converſation, in the Engliſh language, before the verb in room of the nominative caſe, as, "Let there be light, and there was light—and there is no health in us—at thy right hand there is pleaſure for evermore:" on theſe occaſions it ought to be pronounced very ſhort, as if written *ther*;

ther; which in ſome ancient writings I have ſeen ſo diſtinguiſhed properly enough.

For, when uſed as an adverb of reaſon, ought to be diſtinguiſhed, with ſome little force or *cæſura*, from *for* a prepoſition, the ſign of the dative caſe, as, "For there is one God, and none other but he—as for me, I will behold thy preſence in righteouſneſs."

That, when a pronoun demonſtrative, as, "that man, that is what I mean"—is emphatic, but not when a relative, "Man that is born"—or an adverb like *ut* or *quod* in Latin, as, "I have told you before hand, that when it is come to paſs, ye may believe thatI am he."

And, if a ſentence intervene between the word, which it joineth, ſhould receive ſome little point or *cæſura*, as, "Do your duty, *and*, when you have done all that is commanded you, ſay, we are unprofitable ſervants—*and*, that they may truly pleaſe thee, pour upon them the continual dew of thy bleſſing."

Too, when a comparative adverb, as, "too much, too heavy for me to bear"—

is emphatical, but not when an adverb in the ſenſe of *alſo, likewiſe, as well as other things*, as, "This too is mine."

Laſtly, All antecedents are emphatical, as, "Unto *me*, who am the leaſt of all Saints, is this grace given"—So are all words in Antitheſis, as, "*Man*, not *woman*, the *parent*, not the *child*, ought to have the pre-eminence by nature and the laws of God—The *Scribes* and *Phariſees* ſay, thou ſhalt *love* thy neighbour, and *hate* thine enemy, but *I* ſay unto you, love *ye* your enemies—forgive *us* our treſpaſſes, as *we* forgive them, that treſpaſs againſt *us*."

Dr. Johnſon unfortunately forgot to mark theſe and other monoſyllables, which have a double ſenſe and power, with ſome accent, and it were to be wiſhed they were accented, when emphatic, in the Bible and Common Prayer, to prevent miſtakes; which it is impoſſible the reader ſhould avoid, unleſs he knew the whole ſentence before-hand, or can diſcern its ſenſe by a kind of intuitive knowledge.

So

So much for emphaſis of words; beſides which, there is alſo that of ſentences.

In reading the Leſſons of the Scriptures a difference ought certainly to be obſerved between the mere narrative parts, and the didactic; the former ſhould be read ſomewhat eaſily and familiarly, and the latter ſhould be ſpoken with ſolemnity and authority, though great care ſhould be taken of extremes; and here lies the difficulty with one that feels what he reads, not to be too light, nor theatrical: to give ſome examples.

Suppoſe you were to read in Matt. ch. iv. from v. 23. to v. 2. of the fifth chapter, all which is narrative; and then go on to the end, the whole of which is preceptive or didactic; if you read both alike, neither will have any effect; or ſuppoſe you were to read the firſt chapter of Geneſis, you ought to be more important and pompous when God ſpeaketh, "Let there be light," than when the hiſtorian, "and there was light." Can any one read the melting lamentations of Jeremiah in an uncomplaining ſtrain? "All her people ſigh!

they ſeek bread! they have given their pleaſant things for meat to relieve their ſoul! See O Lord and conſider; for I am become vile! Is it nothing to you, all ye that paſs by? Behold and ſee, if there be any ſorrow like unto my ſorrow, which is brought upon me; wherewith the Lord hath afflicted me in the day of his fierce anger."

In words and ſentiments expreſſive of tenderneſs and ſorrow be pathetic, and ſpirited in thoſe of joy and thankſgiving.

You will ſometimes, even in the compaſs of a ſingle chapter, have occaſion to perſonate different characters; and therefore ſhould be different in the manner of ſpeaking, according to the tenor of each character.

The ſevere reproaches, "Ye ſerpents, ye generation of vipers—go, tell that Fox—get thee behind me Satan"—have another kind of force in the mouth of the meek, compaſſionate Jeſus, than they would in that of the Apoſtles, who were for commanding fire from heaven to conſume their opponents: So hath the anſwer,

ſwer, " Nay verily; but let them come themſelves, and fetch us out,"* in the perſon of Paul than in that of a clown.

Let the reader then picture to himſelf the real character in nature, which he is to perſonate, and he will not be lifeleſs, nor liable to overact his part; but will impreſs the word of God upon the hearers with ſenſe and becoming energy.

The decalogue ſhould be pronounced authoritatively, not to be read gravely in the tone of a prayer, as it generally is: In ſhort, let a perſon conſider how he ſhould ſpeak the ſame thing in a private converſation, and pray in his cloſet, and it will help him to deliver it with much propriety in a public aſſembly; with as much propriety as the requiſites of juſt ſpeaking can furniſh him.

The ornaments and graces of juſt ſpeaking are perſon, voice, accent, intonation of voice, and geſture.

A good perſon of proper height and pleaſing countenance is an ornament very commanding and agreeable, but the gift

* Acts xvi. 57.

of nature, not of art; though art may help a man to make the moſt of his perſon.

Voice is likewiſe the gift of nature.

This in man, as before obſerved, p. 18, the maſters of muſick have diſtinguiſhed by the name of contra-tenor, tenor, tenor-baſs, and the true baſs.

The beſt voice for ſpeaking in publick is in general the tenor and tenor-baſs; the contra-tenor being rather too ſhrill, and the true baſs too deep, except in ſolemn, ſententious parts, which have their greateſt effect from the true baſs only: Here a QUIN will appear to more advantage than a GARRICK.

The voice itſelf is indeed the gift of nature; but with reſpect to the tone, it is extremely in the power of affectation, or ill habit to hurt it, and of art to improve it, as is obſerved, p. 14.

The ſhrillneſs of the contra-tenor ought to be avoided, by ſpeaking moſtly in the lower tones of the voice, formed from the breaſt according to the rule of forming the voice in ſinging; and the groſsneſs of the true

true baſs ſhould be mellowed by the uſe of the upper tones.

Accent, as before obſerved, in treating upon Poetry, by an abuſe of modern ſpeech, means with us the ſame as Quantity, making that ſyllable long, on which it is laid, and the other ſyllables ſhort: Thus in *induſtry*, if the accent be placed on the firſt ſyllable, the other two ſyllables are pronounced ſhort; but if on the ſecond, the firſt and laſt ſyllables are made ſhort, or rather loſt.

From this application it is that ſome men ſeem to have been extremely miſled in their reaſoning on the uſe of the Greek accents; as if in that language accent implied quantity the ſame as in Engliſh: but nothing leſs. For accent, *accentus* in Latin from *accino*, that is *ad* to, and *cano*, the ſinging to ſome tune or muſical inſtrument, and *proſody* in Greek, both ſignify the tone in raiſing and falling the voice; as, the acute ´ is the elevation of the voice upon a ſyllable, the grave ` is the depreſſing or ſinking of it, without any regard to quantity; the circumflex ~ is both raiſing

and falling, unharmoniouſly, as in whining and canting, but agreeably, as in the appogiatura; which, when neatly executed, is a moſt pleaſing grace in ſpeaking, as well as in ſinging and playing.

It is worth obſerving, that the acute, grave and circumflex, are the only poſſible accents in nature, though they may differ greatly in degrees of elevation and depreſſion; and accordingly the Jews have many marks expreſſive of ſuch degrees: But the muſician can expreſs them with the beſt effect. Quantity then ſhould be conſidered as the *time*, and accent the *tune*.

The intonation, or modulation of voice is next to be conſidered in ſentences: and here to ſhew the ornament, it may be right firſt to expoſe the deformities; which are two, a ſameneſs of tone, called monotony, and uncertainty of tone.

Monotony I would conſider to be of two kinds.

The firſt is the continuation of the voice on one ſingle tone; as in cathedral ſervice.

This

This kind of monotony, or chanting, as it is uſually called, was wiſely ordained for ſpacious cathedrals, and is certainly more agreeable to the ear, eſpecially if performed well, than the ſecond kind, a uniformity in raiſing and falling the voice; where the tune, if I may ſo ſpeak, is alike in every ſentence.

Some begin every ſentence with the ſame tone elevated, and ſink alike: others riſe from a depreſſed tone to an octave or higher, and then fall again to the ſame tone, one while on a ſudden, another while leiſurely; either of theſe ways is ſpeaking as ſome men live and argue, in a circle.

One or both of theſe monotonies, for ſo I would call them, moſt publick ſpeakers are apt to fall into, even thoſe of the Stage, who would be thought the ſtandard of juſt ſpeaking.

Uncertainty of tone is when the ſpeaker lets his voice ramble, as it were, running up and down wild, in a deſultory manner, without any modulation at all.

This is a habit of ſpeaking more diſpleaſing than any kind of monotony, and leſs capable of conveying the ſenſe of what is ſpoken. Sameneſs of tone is tireſome to the ear, but uncertainty ſhocks it, ſomewhat like muſick without melody, or harmony; and variety only well diſpoſed, or as muſicians ſpeak, in true modulation, can raiſe delight.

This, as before deſcribed, the human voice is wonderfully capable of exciting; becauſe it can execute not only all the perfect tones, but divide each tone into very minute parts.

The true modulation of the voice then may be thought to lie between the two extremes of monotony and deſultorineſs; but how to attain it is the difficulty: For though it were eaſy to give directions to another in perſon, yet to convey the ſame in writing it is ſcarcely poſſible, by reaſon of our inability to deſcribe ſounds: However I will offer a few hints to the reader, which he muſt apply to practice, and improve upon as well as he can.

Firſt,

Firſt, To avoid a monotony, let the ſpeaker now and then vary the key in beginning of ſentences, with the pitch ſometimes higher, according to the length of the ſentence, and ſometimes lower: But,

Secondly, In whatever key you begin, a kind of melody natural and ſuitable to it, ſhould be preſerved throughout in riſing and falling.

Thirdly, In a ſentence let the governing words for the moſt part, bear the ſuperiority of ſound over the governed, and the leading part of a ſentence over the connected, which muſt be expreſſed with the voice ſomewhat depreſſed in a gradual deſcent to the period; with an intervening ſentence, called Parentheſis, the voice ſhould deſcend a tone or more, and be elevated afterwards to the pitch it began in the principal ſentence.

Their ſong was partial, but the harmony
(What could it leſs when Spirits immortal ſing)
Suſpended hell———

———In diſcourſe more ſweet
(For eloquence the ſoul, ſong charms the ſenſe)
Others apart ſat on a hill retired.

MILTON.

Fourthly,

Fourthly, Let the cadence be different and deeper, in proportion to the finiſhing of the thought, or point of diſcourſe.

After a ſemicolon or colon properly placed, the voice may ſometimes be a little elevated, but ſhould never be depreſſed much below the tone in the preceding words.

Take for inſtance the Lord's Prayer; which conſiſteth of ſeveral ſhort ſentences, connected with each other, and finiſhing with the Amen: I would point it thus, "Our Father, which art in heaven, hallowed be thy name, thy kingdom come, thy will be done, in earth, as it is in heaven; give us this day our daily bread, and forgive us our treſpaſſes as we forgive them that treſpaſs againſt us; and lead us not into temptation, but deliver us from evil: for thine is the kingdom, and the power, and the glory for ever and ever: Amen."

This prayer will always move, if pronounced with ſolemnity, and with propriety; but to hear ſome read this prayer, it would lead one to call in queſtion their under-

underſtanding, and doubt whether they ever prayed in earneſt, and with a ſenſe of filial awe, to the Father of mankind in their lives.

It will contribute to variety and melody, if the elevation of voice be made on ſyllables by the Greek rules of the acute accent.

Laſtly, It is too common a fault to expreſs the interrogation always with an elevation of voice on the laſt word; whereas the queſtion itſelf will often lie in the firſt word; as thus, "Where is Abel thy brother? How can I do this great wickedneſs, and ſin againſt God?"

The elevation therefore ought to be on the word, which hath in it the force of the interrogation. Theſe rules of pronunciation are drawn from nature; and the reader in reducing them to practice muſt ever keep her in view. For as ſinging is, or at leaſt ought to be, a better and more melodious way of ſpeaking; ſo ſhould elocution reſemble polite converſation, only more ſedate and graceful.

It

It may be ſuppoſed, that one, who had been uſed to pray to God in private with the humility of a child to a parent, and rejoice before him with reverence, would be able to pour out prayers and praiſes, with ſome degree of propriety in public.

The ſuppoſition is not irrational; however, as the ſtate of mind and feelings may not be exactly alike in both caſes, it is not a juſt and certain rule to go by.

In order then to deſcribe a proper modulation of voice to be obſerved, as much as poſſible, in reading the public form of prayer, let us firſt ſee what is not the proper modulation.

It certainly ought not to be very emphatic, boiſtrous and loud, nor with various inflexions, as the poetic and oratorical, except in that part of an oration, called the *peroratio*; neither again ſhould it be familiar as the hiſtoric, nor preceptorial and didactical like that, for inſtance, of pronouncing the decalogue: but it ſhould be with gentle, perſuaſive emphaſis and moderate inflexions, placid and calm; ſomewhat even and continuous, inclining to a monotony,

monotony, eſpecially upon words in appoſition, about the middle part of the voice; nay, a real monotony might be more ſolemn, expreſſive and agreeable than a rambling, ſenſeleſs variation.

The laſt ornament is geſture; by which is meant the attitude of body, and the motion or action of the hands and countenance: in ſpeaking of which I ſhall confine myſelf to the pulpit.

Firſt then, the attitude of the body ought moſtly to be erect; ſometimes in a leaning poſture over the pulpit, eſpecially in addreſſing yourſelf to the audience, and for the better throwing out of the voice; ſometimes alſo inclining on each ſide, to ſhew as it were, an equal regard to the whole congregation.

There are likewiſe certain proprieties in the motion of the hands; but as our pulpits will ſcarcely admit of them, I paſs over this action, leaving it to the Stage, the Bar and the Senate.

Secondly, As the countenance, that is, the face and eyes, are the great index of the paſſions, by it the ſpeaker may, on many

many occaſions, prevail more upon his audience than by language. For a look oftentimes hath in it more force than words, or even blows.

The countenance of a preacher then ſhould in general be open and pleaſant, yet grave and ſerious: when and how to alter this frame the beſt guide to the ſpeaker will be his own ſenſations of what he is delivering to the audience, and the paſſion he would excite in them.

The eyes, in ſpeaking to the audience, ſhould be directed to each part of it, with a modeſt and decent reſpect; but a little elevated towards heaven, in prayer to God, and at the ſolemn mention of his name.

So far at leaſt action may be admitted among us, and thought neceſſary even to ſhew a ſpeaker to be alive: yet how few ſtudy to avail themſelves even of this!

Some, to whom is left the office of prayer, you will hear read the fineſt publick form in the world, and the declarations of God in his word, without furniſhing themſelves with even the requiſites of juſt ſpeaking; and thereby loſe their influence, if not ſubject themſelves to contempt.

If Demoſthenes and Cicero, with only the arts of ſpeaking, and mere worldly arguments, could rule an audience; how more abſolutely may a preacher preſide with the ſame weapons in one hand, and the word of God in the other?

No nation perhaps can boaſt of more good writers than the Engliſh, and of fewer good ſpeakers; which is certainly owing to the omiſſion of making elocution a part of our education at ſchool and at the univerſity. We take great pains to give our youth a taſte for compoſition and writing well, not inferior to the Greeks and Romans; but none for ſpeaking well, though it hath ever been eſteemed the finiſhing qualification in the character of an orator.

The author, in the preceding obſervations, preſumes not to point out every propriety and beauty of juſt ſpeaking to the orator, particularly the ſacred; but only to bring him within ſight of the proſpect, as it lies between the two extremes of a whining, lifeleſs praying, and ſleepy preaching, or a theatrical rant.

It may be juſtly thought, that the moſt comfortable and ſelf agreeable office of a miniſter is that of reading our moſt excellent form of prayer.

If the reader, unfortunately for him, happens not to be endowed with good ſenſe and the ſpirit of prayer, it is then verily and indeed the drudgery of tattered *crape.*

To ſum up all then, in one word to the wiſe, the ſerious and devout.

In reading the prayers and leſſons be deliberate, eſpecially in beginning and finiſhing each collect or prayer, by reaſon of its ſolemn opening and immediate addreſs to God with ſome attribute, as, of omnipotency, eternity, and cloſing with that of mercy through the mediation of Jeſus Chriſt; and in preaching, neglect not the paſſions of your audience, but be moſt careful and induſtrious to inform their judgement and illuminate their underſtanding.

FINIS.